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#30 FALL 1989

Backstreets

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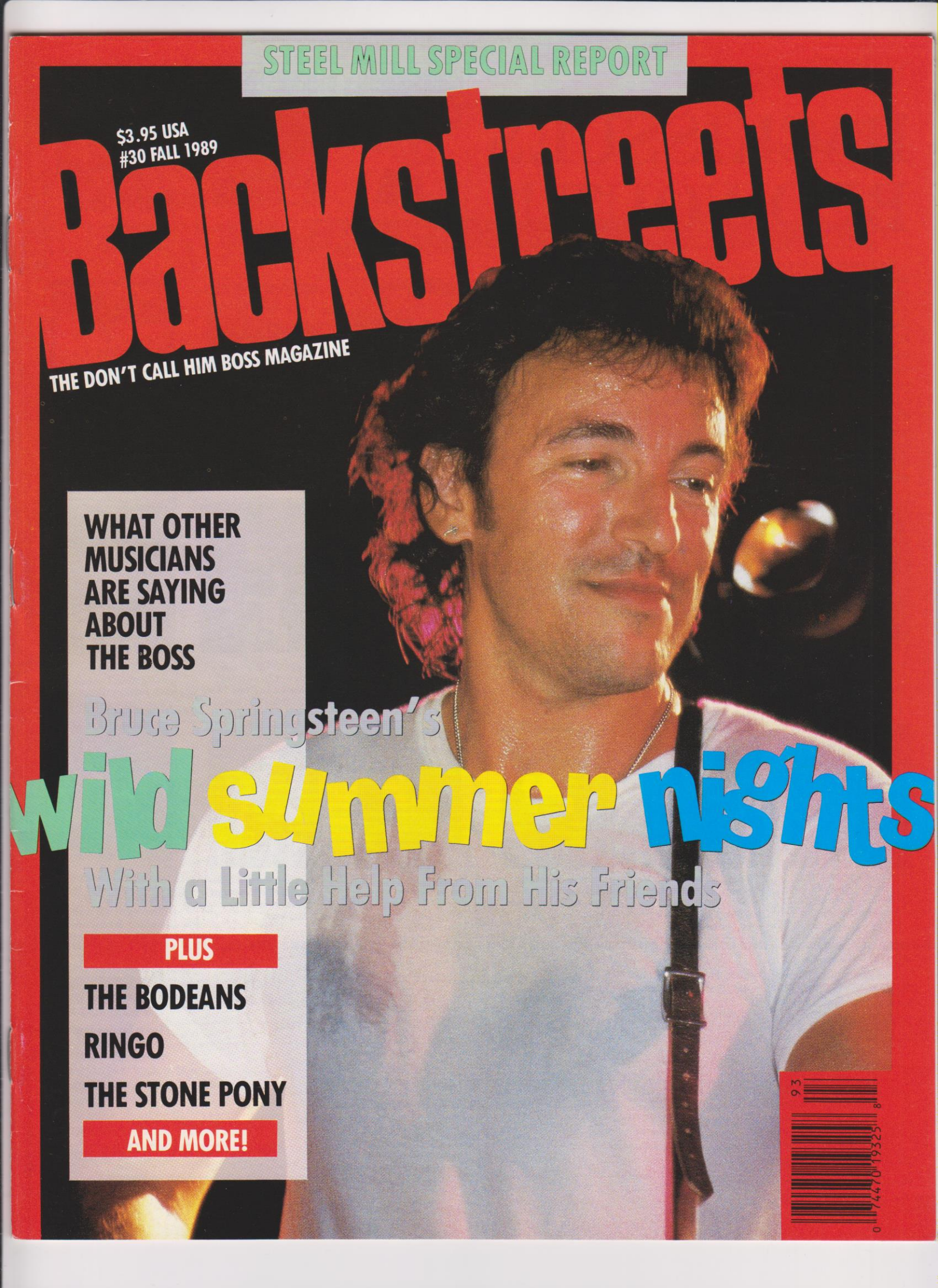

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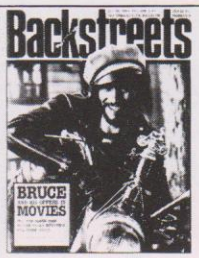

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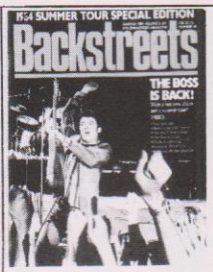

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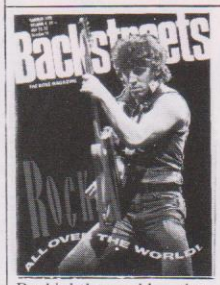

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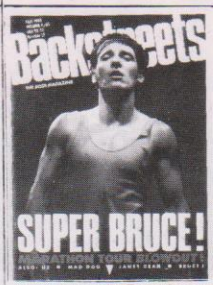

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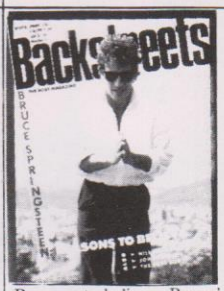

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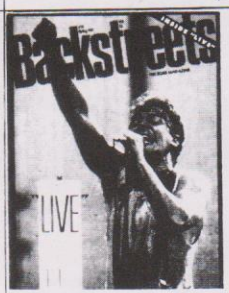

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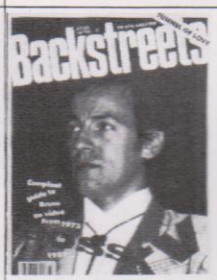

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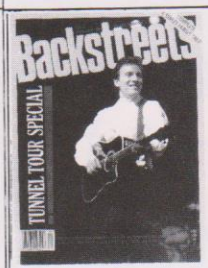

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Backstreets

A BOSS MAGAZINE

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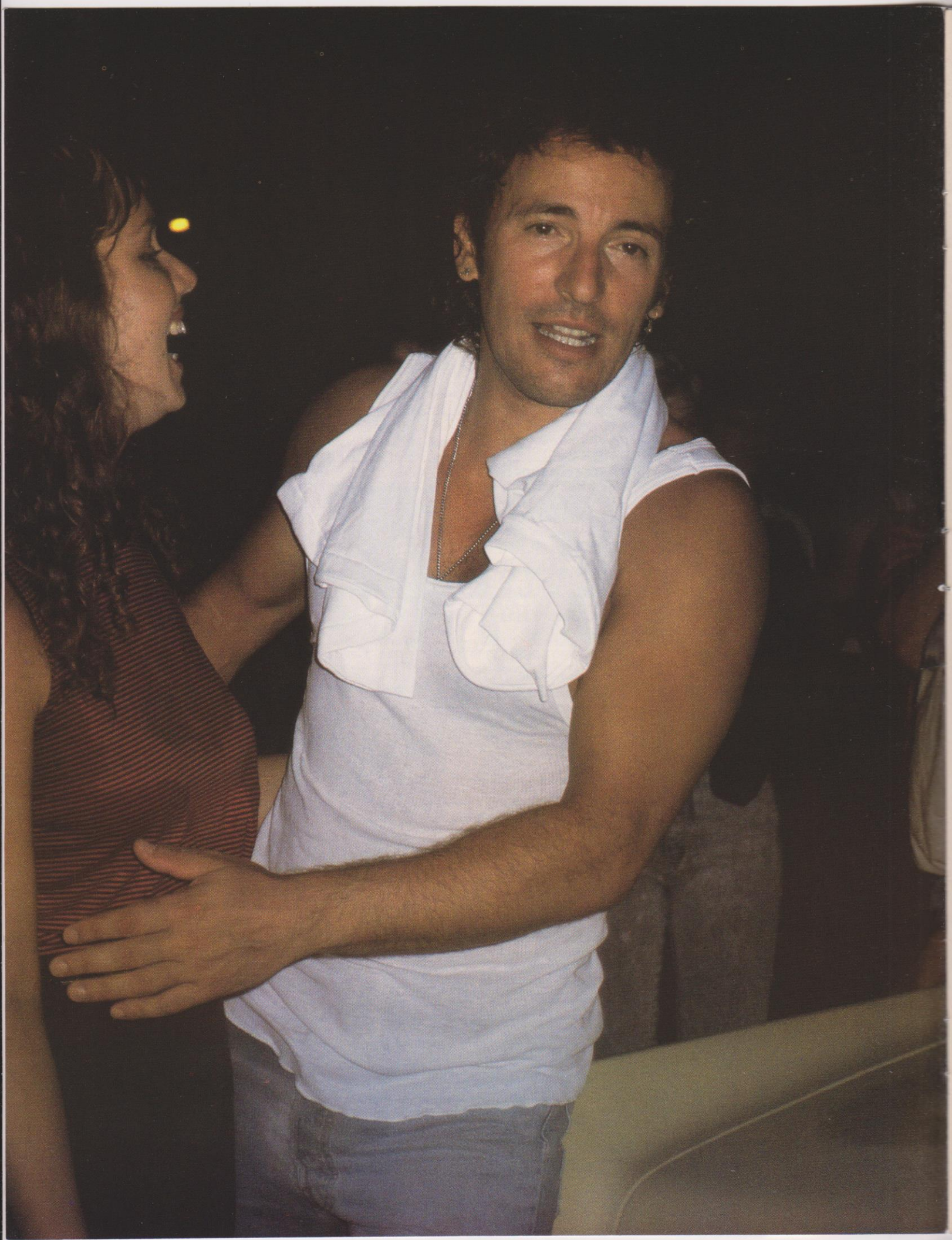
BRUCE SPRINGSTEEN
ASBURY PARK, NJ 7/23/89
Photo by Debra L. Rothenberg
Design by Jesse Reyes



On the backstreets

Assault weapons. That's what he wants to talk about — assault weapons. Or more specifically how every red-blooded American has a constitutional right to arm themselves and that's what makes this country great. That's what makes this country different from a place like China where you can't bear arms. And if you try to pass a law to take away this essential human right, then you're going to have one big damn problem on your hands, buddy.

You've all heard this argument before from some typical NRA gun nut but this time it's not just any gun nut talking, it's *my Dad* for Christsakes! And this little discussion on the merits of weapons that fire off 200 rounds in a second isn't coming at what I'd consider an ideal time — we're out to dinner with the parents of a young woman I'm trying to impress. This is the sort of big deal dinner where you brush your teeth, shave twice, try to watch what you say and remember which fork to use when. Which is why I'm flipping out when my Dad starts talking about his assault rifles.

It was embarrassing, I guess, which is why I tried to whack my Dad on the shin without him reacting in obvious pain. But I couldn't reach his shin so a dirty look was all I could throw his way. But that didn't stop him — this is the sort of issue he gets real excited talking about and he doesn't really understand that Miss Manners doesn't exactly recommend the subject for dinner parties. From the tone that I'm telling the tale in, it should be clear to you that my father and I disagree on the subject — I don't think our constitutional rights have anything to do with whether we're allowed to own automatic weapons. And though I wouldn't want to repeal the Second Amendment, I don't think assault weapons have any practical purpose except for killing humans and I simply do not feel that our liberty as a nation is threatened by attempts to regulate their use. That's my stance and while I can even sort of see that my Dad's point of view has *some* merit too, I'm not so sure I want it as the topic of discussion at this little soiree. Let's leave this to "Point/Counterpoint" and not involve it in the mating ritual.

My father is a psychologist by trade, and for the most part is an extremely rational and intelligent man. Which is why when he brings up assault weapons, I start rolling my eyes and wondering if I've suddenly become a bit player on a "Twilight Zone" episode. Eventually I changed the subject back to something more socially neutral (the weather) and that was the end of that. I did calmly point out to the other parents involved that the younger Cross had a different position and assured them that I wasn't about to involve their daughter in some *Soldier of Fortune* cult.

Later, when I was alone with my Dad, I tried to let him know that tactical weapons are better discussed with his vet friends. I also knew that my Dad is pretty much going to be my Dad and change ain't gonna come to his social skills too soon. Apart from the assault weapon deal, I couldn't be more proud of him so I guess I'll take that baggage and like it. He tried changing me at 16 — it didn't work. I'm not about to start trying to change him at 58.

It's appropriate that my father is a psychologist, because growing up there was barely a psychosis or neurotic state that I didn't explore at one point and I probably ended up being the basis for more than a few research papers. Though he'd already committed to the profession before I came along, I was not born to be the son of a plumber.

If my Dad embarrassed me, I couldn't even begin to count the number of times I've embarrassed him or just how much crap he's had to put up with from me over the years. Not that I was a problem child or anything — it's just that you really wonder how parents can stand to hear the same sort of whining for so long from the teenage population. My father has heard every deep down dark secret I have and he doesn't seem embarrassed by any of those. Fathers and mothers by default end up knowing the real dirt about your life because if you let some of your friends on to some of that junk they'd use it against you or take a hike — parents don't have that option. Or at least infrequently use it.

My father is not perfect now and has never been so. I'm from a broken family and though I can't exactly tag the reasons for that solely on him, he was not Robert Young or Ward Cleaver. But what he has done for me above all else is let me know that no matter my state of fuckedupness, his love for me, his caring, was not going to change. And that sense of unqualified affection is one of the most reassuring things you can have in life when the chips are down. My father has seen the best and the worst of me and neither seem to have changed his caring for me to any degree.

A few years back my Dad had a major health problem and for a while I wondered if I would lose him. Just the thought of it would make me break down and start crying. What seemed to make me feel so sad was that I felt I would look so foolish without him, so lost. Thinking about it all made me realize how much I'd taken him — and the rest of my family — for granted, how many times I'd left my affection for him unsaid. How many times when I was a teenager did I ever say I loved him? Certainly not in front of anyone my age. Certainly never out loud. And did he ever care? If these sort of things were to go unsaid in a relationship between a man and a woman, a meanness can result. I guess parents know that adolescent angst is a time-honored tradition — and can it rarely be all that worse than cleaning up diapers for a couple of years?

All of this eventually gets me around to the *Tunnel of Love* album and the song "Walk Like a Man." Playing this record a couple of days after the assault weapon dinner I was struck by how powerful the song is, how it leaps out above all else on the album, as a timeless portrait of fathers and sons, mothers and daughters, blood on blood. Though the other themes you find on *Tunnel of Love* are ones that involve my life on a daily basis — questions of love, fear, commitment, honor — "Walk Like a Man" is the one song I can't ever hear without getting chills inside. Like the best of Springsteen's work, the song brings out the memories I have of my life, stuff deep inside, that I don't think of often. Hearing the song the other day I remembered what it felt like when I was a kid and we went for a ride in the car. With my Dad at the helm, our 1958 Rambler station wagon felt safe. Never again would automobile travel be so comfortable, so neat in a package.

And steering that car then was the same Dad who joined the NRA a couple years back after living more than 50 years as a liberal eccentric. And the funny thing is that even though I will probably never find the words to tell him how much he's meant to me over the years, he'll love me just the same. And I'll love him, NRA and all.

That's my Dad for you, the gun nut. And if those commies ever do invade, goddammit, we're going to be armed to the teeth and ready to ride.

— Charles R. Cross

* * *

It's here! And I'm not talking about *Poltergeist.* After literally ten years in the making, *Backstreets, Springsteen: The Man and His Music* should be out as you read this. Though the book is not scheduled to hit bookstores until late in October, a limited edition of signed and numbered copies is available from *Backstreets* magazine starting in late September. And for a short time every copy we sell of the book will come with a free copy of *The Backstreets Collection,* a reprint edition of issues #1 through #9 bound together in one fabulous piece and given away only with the book as a "thank you" to our longtime subscribers. You'll find ordering information elsewhere in this magazine.

Backstreets, the book, is a 224-page hardbound volume with over 150 photographs and illustrations and has ten times the number of color pictures as any other major book on Bruce Springsteen. It is being published by Harmony Books, a division of Random House, and it should get distribution throughout the United States and Canada in late October and early November. The book is also scheduled to be published in at least six foreign editions later in the year and early next year — we do not yet have final details on those editions but we will keep you informed as we hear of them.

Harmony Books will be doing extensive publicity on the book and a publicity tour is planned for mid-November (though these things can

(Continued on page 19)

Off the wall

Previous page: Bruce greets fans outside the Pony 7/23/89. Back cover: Bruce on stage with Bobby Bandiera's band at the Pony 6/24/89. Both photos by Debra L. Rothenberg.

ROY ORBISON & SPRINGSTEEN LIVE ON VHS VIDEO!

Roy Orbison and Friends: A Black and White Night. Shot in 1987, this 56-minute special features Orbison and an all-star cast tearing through his classic hits. Springsteen joins in for hot rhythm guitar throughout, as well as adding back-up vocals. Other guest musicians include Elvis Costello, Tom Waits, Jackson Browne and T-Bone Burnette. Shot in stunning 35mm black and white and recorded in HiFi, this special includes all the Orbison standards like "Only the Lonely," "Dream Baby," "Oh, Pretty Woman" and others. This may be Roy's finest moment and it's been preserved on video for you. VHS only, $19.99. Please add $3 shipping in the US and $5 in Canada. Overseas write to reserve. Send payment (check, m.o. or credit card number) to: BACKSTREET RECORDS, VIDEO DESK, PO BOX 51219, SEATTLE, WA 98115.

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This is your chance — maybe your last chance — to pick up these highly sought after, out-of-print tourbooks. After much searching we were able to obtain the remaining stock of these books. All three are not to be missed.

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BS 125. Sold only on the '85 US stadium tour. 34 pages of shots from Born in the USA tour shows around the world. This is the best tourbook of them all. Includes the World Tour chronology.

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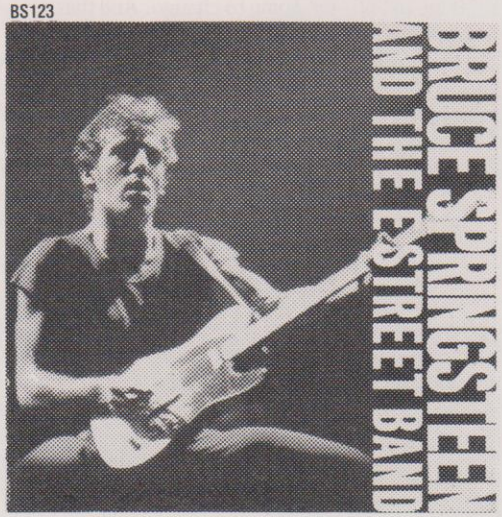

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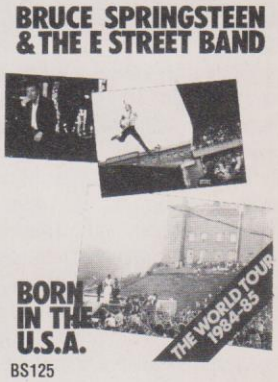

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On Tips

In the biggest flap since the 1984 Reagan quote, Springsteen has apparently won the battle over a misquote which implied his support for the work of the Parent's Music Resource Center (PMRC), the group headed by Tipper Gore. The PMRC are the constipated folks who believe records should be censored and rated like movies. The alignment between Springsteen and the PMRC would seem impossible, but a quote that appeared in the July 1988 *Reader's Digest* suggested that Springsteen was in their camp: "In many ways what's happening in music today is very corrupting. Let's help our children toss out the garbage." This spring, the PMRC released a new video tape to be shown to PTAs across the country which included the quote. Once Springsteen's management caught wind of the quote and video, the denial was fast and furious. The *New York Post* quoted Dave Marsh as saying: "I guarantee you that is not something Springsteen ever said. It sounds like something Charlton Heston would say." A spokeswoman in Springsteen's office assured, "Bruce has never endorsed or given any financial support to the PMRC." When pressed to account for the quote, a *Reader's Digest* spokesperson first claimed that they took the quote from a *Rolling Stone* interview. When asked to point out just where in *Rolling Stone* the quote was printed, *Reader's Digest* surrendered. They blamed a researcher who has since been fired and immediately sent a letter of apology to Springsteen. The PMRC is now editing that section out of their video tape...

CAM GARRETT PHOTO

The BoDeans and their favorite magazine.

OUT IN THE STREET: Not only has Springsteen been playing in clubs over the past few months, but he's been checking out some other performers purely as an admirer. Before heading home, Springsteen saw Elliott Murphy at McCabe's in Santa Monica and spoke with him backstage. He did the same thing with bluesman Sonny Rhodes at the Stone Pony in June. Said Rhodes, "Meeting the Boss, now that was a true highlight. He filled me with the kind of inspiration I need to keep on going, keep on pushing. I feel like I belong in New Jersey now."...Did you know LA's Sunset Marquis Hotel, a hotel popular with Springsteen and a bevy of rock stars, has a $750,000 digital recording studio on premises? It's the only hotel in the world with a studio....PBS' "Alive From Off Center" program featured in August a collaboration between Springsteen video director John Sayles and choreographer Marta Renzi. Titled "Mountain View," the half-hour story involved a varied group of people who meet in a tavern on a hot summer day and dance to some classic music, including songs by Springsteen. It's the first time Springsteen's music has been used officially as an integral soundtrack for a television program....A long-time dream came true for Springsteen recently when he, along with other giant talents Tony Orlando (of Dawn fame), Bill Conti (composer of the *Rocky* soundtrack), was selected for inclusion on the Hollywood Walk of Fame. The Hollywood Chamber of Commerce stipulates that the honoree must be present at the ceremony. We're taking bets on whether Bruce will show....In June, Bruce gave a $15,000 matching contribution to the San Mateo hospital that treated his father in early 1988. The fund at Chope Community Hospital was organized by employees to overcome county budget cuts....

LAST TRAIN OUT OF TOWN: An article in the June issue of *New Jersey* magazine was headlined "Last Ride in Asbury Park." It outlined the demise of the carousel there and talked about the surrounding controversy.... A June issue of the *National Law Journal* also was interesting to Bruce fans in that it featured a major piece on bootlegging. An interview was included with Steven J. D'Onofrio, the major attorney with the RIAA, the industry group that goes after bootleggers, who said that Springsteen had been an aggressive part of their campaign. "We keep people who work for Springsteen and U2 and their managers on the road — testifying at trials." The RIAA even operates a toll free 800 number designed to help consumers turn bootleggers in....If you're ever in Murfreesboro, TN, be sure to check out the Center for Popular Music at Middle Tennessee State University. The library contains more than 30,000 recordings and thousands of printed materials about music (including copies of every issue of *Backstreets*, even the valuable Issue #1). Anyone with a serious research interest can use the facility (phone: 615-898-2469)....

I BOUGHT THAT TICKET: A recent article in the *Chicago Tribune* by Mark Caro (July 28) was one of the most complete investigations we've ever seen into the major scam of ticket scalping. Caro got some scalpers to admit that they hire people to stand in line and that they bribe ticket sellers and buy tickets that are never available to the public. That's not news to Bruce fans though. The article concentrated on the Chicago area where scalping is common but nowhere near as bad as it is in LA or New York. Sadly few options were offered to change the situation though one scalper told the story of being chased off by angry fans, a good option in our opinion.... The *Seattle Post-Intelligencer* reported in a recent "People" column that a new album to benefit the Save the Children charity will feature songs by Billy Idol, Susanna Hoffs of the Bangles and "Patti Scialfa." The album will also feature a poem by Jim Morrison called "Requim for the Masses" that will be unearthed for the first time....

SHE'S THE ONE: A new fanzine has begun out of Canada for Springsteen fans who want to share fealings and emotions perhaps more than news. It's called *Rosie*, and you can contact the editors at 381 Wellington Heights, Sudbury, Ontario, P3E 3V8, Canada.... Along the same lines, the Springsteen Partyline wants your opinion and wants you to hear the opinions of others. You can leave your Bruce thoughts at (312) 549-2641 or hear this week's message at (312) 549-3104. On the book front, *New York Daily News* critic David Hinckley and Vini Lopez are supposedly collaborating on a book about the early Jersey Shore scene. Also, Dave Marsh's book on the 1000 greatest singles of all times is called *The Heart of Rock and Soul*. Marsh's next book will be a tome on Woody Guthrie....The Mad Piranha Cafe in Long Branch is attempting to capture the spirit of the Upstage, with their "Upstairs." It's a coffeehouse open until 4 a.m. on Sunday and Thursdays for after-hours jams with area musicians. Sounds like a great idea to us, so lend them your support....

In the news

Does club tour = new LP?

Whenever Bruce Springsteen makes a series of club appearances as he has this past June and July, speculation runs high that a tour and record are imminent. This was the case in July and August of 1987, when a flurry of club shows became the first sign of the forthcoming *Tunnel of Love* LP and tour. The same was true during the infamous summer of 1982, when dozens of club performances preceded the release of *Nebraska*.

This scenario, however, does not appear to be the case this year. This summer's club tour looks to have more in common with the sporadic appearances of 1983, when Bruce was at home, dividing his time between the studio and home. Right now, Springsteen is between records and any tour or LP remains in the distant future: At least that's our best bet for the next three months. By the first of next year we do expect some action.

From all reports, the recording that Springsteen did with session musicians in Los Angeles this spring has been indefinitely shelved. All that is known about the 15 or so tracks is pure rumor, ranging from the predictable (the songs are described as "upbeat, but powerful") to unpredictable (one source says Levon Helm played on all tracks). Both Garry Tallent and Max Weinberg flew out to the sessions briefly, but may not have done any actual recording. No reason was given for why the project was stopped, and with the E Street Band heavily involved with their own solo work, the prospects for a new record any time soon look very cloudy indeed.

This is not to say that rumors don't persist about a fall or winter release. The story about Columbia promising a record by Christmas continues. It has even been suggested that a B-sides or outtakes compilation might fill the need, though we feel that is a very slim possibility. There is little doubt that Columbia, lacking any product from its major stars this year, would love to have a new album, but Springsteen now has the autonomy to make that decision himself without pressure. A B-side or outtake compilation, though sure to please diehard fans, could be viewed critically as a step backwards unless presented properly. Case in point, other such records like Led Zeppelin's *Coda* and Pete Townshend's *Scoop* series were looked at entirely differently: *Coda* as an outtake collection made purely as a last chance to cash in on the band, *Scoop* as an unpretentious collection of songs that didn't fit on other records and a look at the songwriting process itself. Such a release can't be seen as a pacifier, but must appear as a genuine gift to those interested.

Whenever the next LP arrives, there are many who feel that the E Street Band's continued outside projects combined with Springsteen's recent songwriting method could make all future recording similar to *Tunnel of Love*. In that scenario, Springsteen would do all the

primary recording by himself, bringing in band members to record small, specific parts independently. Thus the E Street Band would become the touring band, but not so much the studio band for Springsteen. Still, Springsteen may be giving the band a chance to work on individual projects before reconvening them for the next studio LP.

So, with all these different possibilities, what's our best guess? Well, it's probably no guess at all. We think that any new LP is still a year away, with possible touring to follow. If one traces Springsteen's touring pattern in the '80s, there has been a two-year gap after every tour ('81 on, '82 and '83 off; '85 on, '86 and '87 off; '88 on, '89 and '90 off?). That would place the next tour in 1991.

In other news, the *LA Times* reported that Springsteen and Patti Scialfa have recorded a duet of Nanci Griffith's "Gulf Coast Highway" for possible inclusion on Patti's future solo album. Griffith is a Texas songwriter whose albums have always been classified as country, but whose songwriting style is in the storytelling mode of many country-influenced rock writers.

As for other E Streeters, Clarence's *A Night with Mr. C* finally hit stores in August. Clarence continued making appearances with the Grateful Dead in the spring and summer. For such performances, C.C. refers to himself as the "Big Dead Man." He's also been asked to reprise his clubowner role next season on the CBS series *Jake and the Fatman*. His touring partner Nils Lofgren mixed new tracks in Baltimore before hitting the road with Ringo Starr and he's expected to continue work on his next solo record following completion of the tour.

—Erik Flannigan

THE BACKSTREETS JUKEBOX

1. **Bruce Springsteen**
Tunnel of Love
CBS (CD)

2. **King Biscuit Flower Hour**
15th Anniversary Show
D.I.R. (CD)

3. **The Bodeans**
Home
Slash (CD)

4. **Beausoleil**
Bayou Cadillac
Rounder (LP)

5. **Marshall Crenshaw**
Good Evening
Warner Bros. (LP)

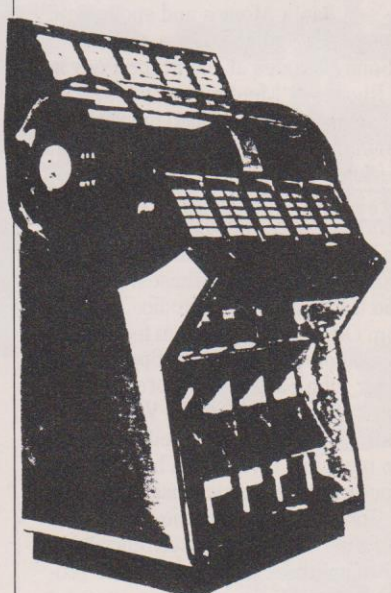
6. **The Cowboy Junkies**
"Misguided Angel" +4, live
RCA promo only (CD)

7. **Bruce Springsteen**
Live at Winterland
Great Dane, boot (CD)

8. **The Fleetwoods**
"Mr. Blue" +3
Rhino (3-inch CD)

9. **Rosanne Cash**
Hits, 1979-1989
CBS (CD)

10. **Bruce Springsteen**
The River
CBS (LP)



DEBRA L. ROTHENBERG PHOTO

Ten monster discs, from no particular time period, with no particular connection except that you should play each and every one of them TODAY!

Brazil live LP highlights new items

The biggest Bruce Springsteen record news this past quarter came from an unlikely source: South America. While the rest of the world has let the *Tunnel* and Amnesty International tours die down, South America — the site of the last official Bruce Springsteen concert — is still buzzing with Bossmania. And to capitalize on that Brazil, the country that produces most of the records for sale in the Southern Hemisphere, just recently released *Bruce Springsteen: Ao Vivo*, a strange and unique compilation of live cuts. The disc features a unique cover with full color live shots on both front and back. The ten songs contained on the album are all from the *Live* set but they are unique to this release and their selection represents one of the better one-disc efforts to compile Springsteen's work. The song selection is unlike the US eight-song promo LP from *Live*, and also unlike the previously reported ten-track promo LP from Argentina that came out soon after the album's release. And different than those promotional albums, *Ao Vivo* seems to have been available commercially making it the first single LP compilation of Bruce Springsteen's music ever available commercially (apart from the multi-LP set of *Live*, there has never been a single greatest hits LP released). It was unclear as to how *Ao Vivo* did in stores in South America but its striking design will no doubt make it a future collectible.

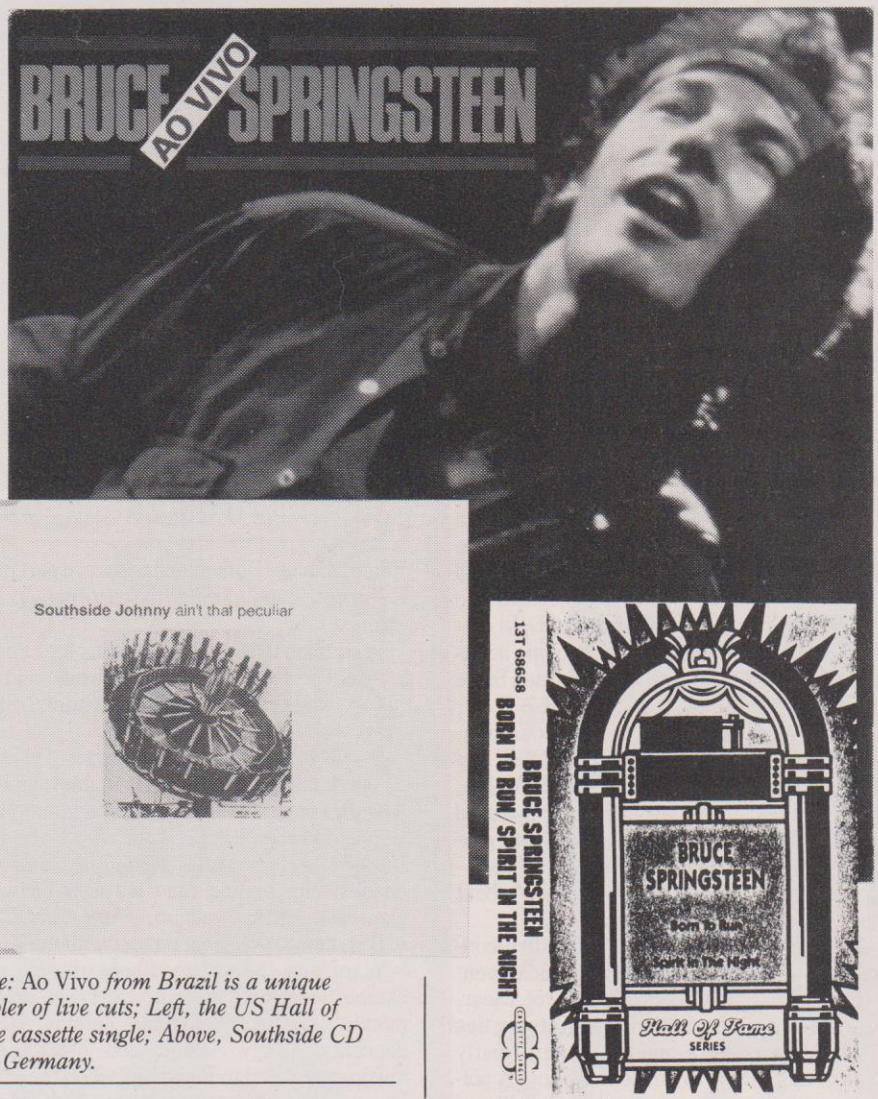
The rest of the Bruce Springsteen collecting news is more about what *is no longer* available, than what is newly out. The move to CDs by most record companies has made a few previously common vinyl LPs out of print and has changed the face of Springsteen collecting.

Most collectibles are now coming out on CD and the popularity of that format is making most vinyl collectibles less common. But at the same time certain vinyl items not available on CD are now being deleted by the record companies with little chance of future pressings, making these vinyl discs valued items. Examples of this would be the *No Nukes* set, the *We Are the World* LP and twelve-inch, the *JAM* 45 and twelve-inch, and the remix twelve-inches — all material not available on CD, deleted from vinyl, and going up in price. CBS Sony in Japan recently decided to delete all vinyl LPs from their catalog which has also made all the Springsteen vinyl pressings from Japan more valuable. Though most collectors have switched to CD, those who have stuck with the vinyl format highly value the Japanese pressings because they are the best available sounding recordings ever released on vinyl. And some audiophiles still argue that both the Japanese album pressings, and the US half-speed master pressings, of *Darkness* and *Born to Run* are still better sounding than their CD counterparts because of the warmth and depth of their mix.

There are even some new CDs becoming collectible faster than one might have expected. The limited edition UK CDs from *Tunnel* are now in high demand with few available in the US. The move away from the three-inch CD in the US — in favor of the five-inch variety — will no doubt make the three Springsteen Hall of Fame three-inch releases future collectibles. And with most record companies dropping their slow selling CDs from their catalog, CDs like *We Are the World* are now surprisingly valuable.

The only new US release we were able to track down was a cassette: At the same time they released the "Born to Run"/"Spirit in the Night" Hall of Fame three-inch CD, CBS released a cassette single version of this pairing. This represents only the third Springsteen cassette single released in the US.

If Bruce releases weren't making headlines, Clarence Clemons' new album was. *A Night With Mr. C* was to be released as we went to press and a single was also planned. Clarence was busy with the Ringo tour but indicated he would be making a video and promoting his record in the fall.

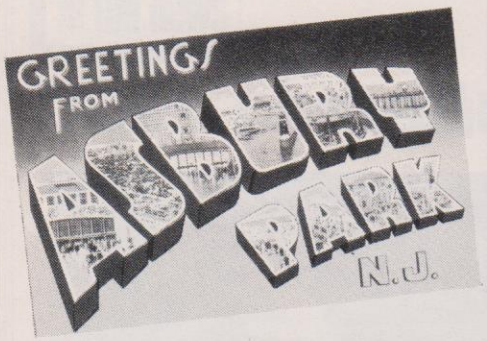


Above: Ao Vivo *from Brazil is a unique sampler of live cuts; Left, the US Hall of Fame cassette single; Above, Southside CD from Germany.*

Other E Streeters are still making news: Little Steven released "Love and Forgiveness" as a second single off his LP *Revolution* in Europe. The single came out both as a three-track CD and as a seven-inch vinyl single in Holland. The *Revolution* album has apparently stalled in stores even in Europe, Steven's most successful market, and RCA officials in the US reconfirmed that no US release of the LP is planned in the near future.

Southside's record also slowed in the US but kept going in Europe, where a second single was released from *Slow Dance*. "Ain't That Peculiar" came out as a four-track CD in Germany with a nice cover. Included on the CD is the non-LP song "Take My Love," not available anywhere else.

One more CD note: *A Very Special Christmas* was also released in the US by Mobile Fidelity Labs in a gold plated CD edition. The release includes "Merry Christmas Baby" and some audiophiles argue it improves the sound quality of the tune.



BY ROBERT SANTELLI

*(*Greetings From Asbury Park *is a regular column on the Jersey Shore scene by Robert Santelli. Santelli is a noted Jersey writer who worked with Max Weinberg on the classic* The Big Beat. *His latest book is* The Jersey Shore: A Travel and Pleasure Guide *published by East Woods Press.)*

When Bruce Springsteen stepped onstage at the Stone Pony during night two of the 2nd Annual Jersey Shore Jazz & Blues Festival in early June, it began a run of late night Springsteen jams in area clubs that would last the summer. Springsteen played with everyone from Bobby Bandiera to the '50s oldies group, the Greaseband. In between he jammed with Jackson Browne in Atlantic City and Ringo Starr at the Garden State Arts Center.

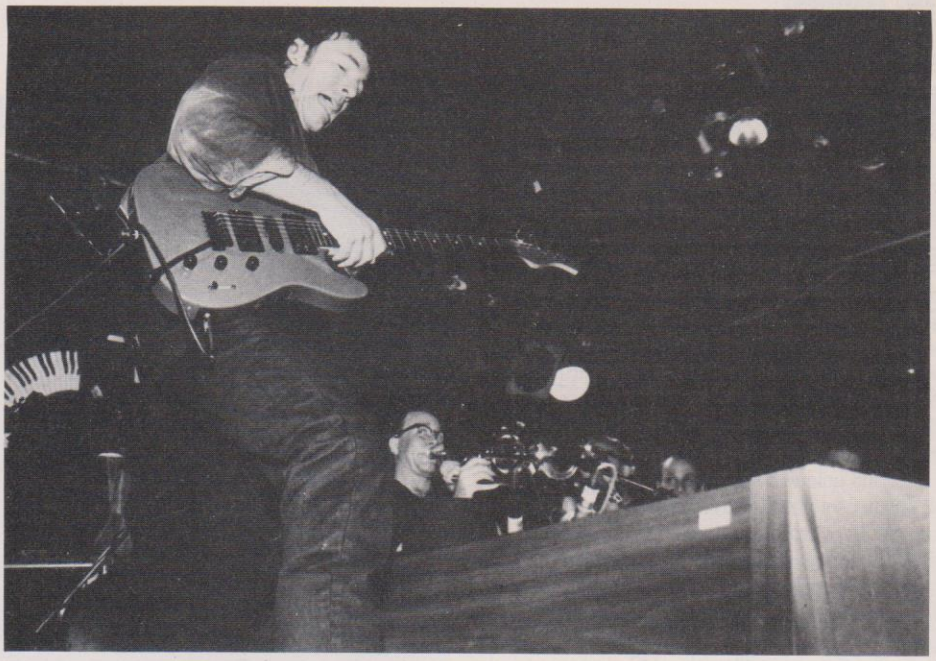
Yet, the most meaningful spontaneous summer jam occurred at the Jazz & Blues Fest. By playing a spirited 40-minute set with Killer Joe, the '40s-styled blues big band that featured drummer Max Weinberg, Springsteen graciously lent his name and support to the fest — one that seeks to showcase the Shore's best blues and jazz musicians.

All proceeds from the four-night, five-concert fest, which featured over 25 bands, went to the Monmouth County Friends of Clearwater, an environmental group with strong ties to the Jersey Shore music scene. Nearly $12,000 was raised to battle the Shore's pollution problems.

"That Bruce came down to play with us blues musicians for a really good cause is something everyone involved in this year's Jazz & Blues Festival really appreciated," said Harry Jackson, lead guitarist in the blues band, the Hounds. "None of us will forget the experience."

Springsteen connected with the Pony's blues crowd by performing a torrid version of John Lee Hooker's "Boom Boom" and then continued with a series of rockers that kept the Pony open 20 minutes after its 2 a.m. closing. Joining him onstage were Patti Scialfa and Max Weinberg, and earlier in Killer Joe's set, Roy Bittan came out and played a couple of numbers, trading keyboard licks with Joe Delia.

Speaking of Killer Joe, this dynamite horn band, created in the tradition of Louis Jordan and Amos Milburn pre-rock 'n' roll bands, had more than Max Weinberg and Roy Bittan for E Street connections. In the horn section were trumpet player Mark Pender and saxophonist Eddie Manion. Both musicians were part of the E Street Band during the *Tunnel of Love Express* tour.



DEBRA L. ROTHENBERG PHOTO

Springsteen and Mark Pender onstage at the 2nd Annual Jersey Shore Jazz & Blues Festival.

In addition to playing with Killer Joe, Pender is back performing with Southside and the Jukes, while Manion is busy working Shore clubs with his band, the Slydes.

John Eddie also spent a good part of his summer working Shore clubs. His numerous Pony performances, plus shows at other Shore venues such as Joe Pop's in Ship Bottom on Long Beach Island and Birch Hill in Old Bridge, enabled him to fine tune his new band and showcase his new album, *Hard Cold Truth* (CBS), before going out on tour with the Kinks.

Years ago the Jersey Shore music scene established strong ties with the scene in Richmond, Virginia. Southside Johnny, David Sancious, Garry Tallent and other Shore musicians moved to Richmond when the Jersey Shore scene suffered from one of its downturns. (Sancious, Tallent and the others returned to the Jersey Shore after Springsteen got his CBS record deal in 1972.)

A new link with another city is in the making. Over the past year Nashville has become bass player Garry Tallent's new home. Former Shore rocker Billy Chinnock, who recently signed with Atlantic Records, has moved back to Nashville. Mike Wells, one of the Shore's most promising songwriters, now gets his mail in Nashville. (Rumor has it that Wells just inked a deal with Warner Bros.) And Danny Petraitis, one half of the Shore blues duo Campbel & Daniel and the guiding force behind the R&B bar band, Soul Purpose, will be based out of Nashville starting this fall.

"There's so much happening here," Chinnock said of the city long known for its country music. "Musicians from all over the country, but especially from the East and West Coasts, are discovering how hip Nashville really is."

While Jersey has lost a batch of name rock musicians to Nashville, it's gained two excellent Texas bluesmen by way of California. Frankie Lee recalls the memory of Otis Redding every time he steps up to a microphone, while Sonny Rhodes' wailing slide guitar solos bring new meaning to Jersey Shore blues.

Their riveting performances at the Jersey Shore Jazz & Blues Festival and at Jason's, the Shore's premier blues club, located in South Belmar, have helped make the area's blues scene stronger than ever. Rhodes met Bruce Springsteen for the first time backstage at the Stone Pony after the Boss's performance at the Jazz & Blues Fest, and expressed hope that Bruce will guest with him in the future.

Glen Burtnick has been a busy player. He recently opened for Southside at the Garden State Arts Center and has done a number of solo shows. Burtnick also recently took a trip west where he joined Marshall Crenshaw for some shows as Crenshaw's back-up.

According to Jukes' keyboards player Kevin Kavanaugh, Southside and the band might begin work on a new album this fall. "I think it's just a matter of Johnny gathering up the right material to record," Kavanaugh told the *Asbury Park Press* in July. The Jukes' last album, *At Least We Got Shoes,* was released more than three years ago. Southside released a solo album, *Slow Dance,* last year.

Kavanaugh also recalled his fondest memories as a Juke in the *Press* article. "I remember opening up for the Rolling Stones one year and Led Zeppelin the next. In Cleveland one time we headlined a show where 28,000 people came to hear us. And then there was *Hearts of Stone,* an album the Jukes made that *Rolling Stone* magazine once listed in its top 100 rock albums of all time."

Kavanaugh is the last remaining Juke, aside, of course, from Johnny Lyon. He joined the Jukes in early 1975. "It just sort of happened," Kavanaugh recalled. "Johnny and Steve (Van Zandt) were looking for a keyboards player and I happened to be there. And I'm still there."

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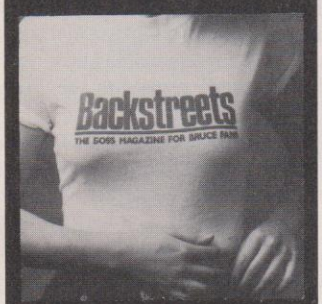

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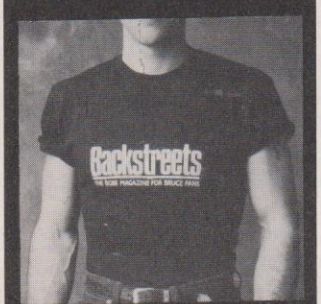

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S.O.A.P. fights to save Shore's heritage

BY ROBERT SANTELLI

In the mid-'70s the acronym S.O.A.P. stood for the Sounds of Asbury Park, a media-created phrase that described the R&B-influenced and horn-driven rock heard in many of the city's bars back then. These days S.O.A.P. stands for the Society of Associated Performers, a new, non-profit organization based out of Asbury Park, made up mostly of veteran Shore musicians.

"We want to be a lobby and a power base for Shore music and Shore musicians," said Paul Whistler, one of S.O.A.P.'s founding members and the leader of the band, Paul Whistler and the Wheels.

With Asbury Park in the midst of a massive re-development program, a number of Asbury Park musical landmarks have either already been razed or are slated to be torn down in the future, including the Stone Pony, the Shore's flagship rock club.

Re-development plans have caused the closing of the Asbury Park Rock 'n' Roll Museum, and the infamous Circuit — Ocean and Kingsley Avenues — is no more.

Among those musicians involved in the formation of S.O.A.P. are Sam Cooper of the blues-rock band, the Acme Boogie Co., and Margaret Potter, who, along with her husband Tom, opened the Upstage in the late '60s. It was at the Upstage where everyone from Bruce Springsteen on down cut their musical teeth.

According to Potter, S.O.A.P. is not merely a musician's organization. "We're talking about all performing artists. We want as large a membership as we can get. The more artists that join, the stronger we'll be and the greater impact we'll have."

S.O.A.P.'s executive committee has been meeting weekly throughout the summer. According to Whistler and Potter, the organization will work to:

- Keep the Shore's musical heritage healthy by publishing a newsletter or larger publication.
- Lobby Asbury Park officials to preserve music landmarks in the city.
- Act as a union to help raise standards of pay and working conditions in local clubs.
- Conduct workshops and seminars on topics such as business practices in the music industry and how to work with managers and agents.

Recently, S.O.A.P. contacted Carabetta Enterprises, the corporation behind Asbury Park's re-development, about assisting in the management and future planning of the city's two principal concert venues, Convention Hall and the Paramount Theatre, both located on the Asbury Park boardwalk.

"We've gotten an optimistic response from the Carabetta people," Potter said. "We're hoping we'll have a say in any future plans for the halls."

According to Potter, Carabetta Enterprises has already sunk $1.2-million into the Paramount Theatre alone. "I've been told the Paramount has a new roof, a new air conditioning system, and a new sound system," Potter continued. "It certainly seems like the theatre has a bright future. We want to be part of that future."

S.O.A.P. also wants to help curators Billy Smith and Steve Bumball find a new home for the Asbury Park Rock 'n' Roll Museum. "We think the museum ought to stay in Asbury Park, so we're looking at any possibilities that might come up," Whistler said.

S.O.A.P. has also asked Lee Mrowicki, spokesman for the Shore's other music-related non-profit organization, J.A.M. (Jersey Artists for Mankind), to act as a consultant. J.A.M. has been inactive this year, but, according to Mrowicki, still exists.

"We've lent a hand to food banks and the Make-A-Wish Foundation, and we were involved in the Jersey Shore Jazz & Blues Festival and the festival that the Monmouth County Friends of Clearwater put on at Sandy Hook," Mrowicki said. "We just haven't put on any concerts of our own."

More information about S.O.A.P. is available by writing S.O.A.P., PO Box 355, Asbury Park, NJ 07712.

Pony plans remain on hold

When it comes to the ultimate fate of the Stone Pony, no news is good news. That's precisely what Pony disc jockey Lee Mrowicki reports about the controversy surrounding the club and its link to re-development in Asbury Park.

"We're still open," Mrowicki said in a recent interview. "And as far as we know, we'll continue to remain open. Neither the city of Asbury Park, nor anyone from Carabetta Enterprises has informed us of any plans which will force us to move or shut down."

According to Mrowicki, the Stone Pony finds out what's happening with Asbury Park re-development plans like everyone else. "We read about them in the newspaper. There's been no official communication that we know of."

Rumors about the Stone Pony's demise have been swirling for more than two years. *Backstreets* wondered why no one seems to know anything certain about such a heated issue. So, to get to the root of whether the Pony will live or die, we decided to contact Carabetta Enterprises ourselves for an update from the corporation that holds the key to the club's existence.

After a few preliminary phone calls, I was told the man who could answer any questions regarding re-development and the future of the Stone Pony was Jason Sachs. His title: Director of Development.

I called Mr. Sachs. His secretary told me he was on vacation. I asked her when he would return to work. She didn't know. Well then, who would know. She didn't know. Who was taking his phone calls while he was on vacation? No one.

"If you'd like to leave a message though, I'll make sure that Mr. Sachs gets it," said the secretary.

"When would he get it?" I asked.

"I'm not sure," she answered.

Perhaps I had made a mistake. When you want real answers about a controversial issue, you go to the top. If anyone would know about Carabetta Enterprises' plans for the Stone Pony, Mr. Carabetta would.

An hour after my unsuccessful call to Jason Sachs, I called the same number and asked for Mr. Carabetta. A different secretary answered the phone. She told me Mr. Carabetta was at the sales office and that I should call there if I wanted to speak with him. She gave me the number.

When I asked for Mr. Carabetta I was told he wasn't in. "He usually comes in on Tuesdays," I was told. It was Wednesday. I asked the secretary at the sales office if, since I was fast approaching deadline for their article, there was anyone else in her office — or any Carabetta office — who could give me some Pony-related information.

"Oh yes," she said. "Carol McMullen can. I'll have Carol give you a call."

I asked if Ms. McMullen was in the office. Yes, I was told, but she was on another line. Could I stay on hold until she was finished with her call?

That wouldn't be a good idea, was the reply.

Why not?

"She could be busy with the other call for some time."

Oh.

So I waited for Carol McMullen to call me. And waited. And waited. No call. No info. No news. No kidding.

And so it goes. In the meantime, the music at the Stone Pony is better than ever. Why just the other night . . .

—Robert Santelli

Contest

Should Bruce cover Guns N' Roses?

What song by another artist would you like to see Bruce Springsteen perform live in concert? That was the question we posed in our *Ball of Confusion* contest and the results were intriguing. All sorts of patterns formed among the entries, like songs that mention Cadillacs, songs by artists trying to sound like Bruce, even a group of songs he's already done once or twice. We've tried to give you the best cross section of the results, including the songs of the five most popular artists, the songs he's already done, the songs we liked the best, the songs we couldn't quite see working, and some of the reasons why you chose the songs you did. Thanks to all who entered. We pulled from the entries at random and the three winners of the *Songs From the Boss* CD are: Jack Totah, Ft. Worth, TX; Oliver Adelman, New York, NY; Beth Pfeffer, New York, NY.

Dylan Songs: "If You See Her Say Hello," "Simple Twist of Fate," "Like a Rolling Stone" (already done once with John Mellencamp), "You're Gonna Make Me Lonesome When You Go," "When the Night Comes Falling From the Sky," "Absolutely Sweet Marie," "Every Grain of Sand," "Jokerman," "Masters of War," "The Times They Are a Changing."

Fogerty/CCR Songs: "As Long As I Can See the Light," "Midnight Special," "Hey Tonight," "Have You Ever Seen the Rain," "Wrote a Song for Everyone," "Rock 'n' Roll Girls," "Centerfield."

U2 Songs: "All I Want is You," "With or Without You," "A Sort of Homecoming," "Love Rescue Me," "Pride (In the Name of Love)," "When Love Comes to Town," "The Sweetest Thing."

Mellencamp Songs: "Between a Laugh and a Tear," "R.O.C.K. in the USA," "Justice and Independence '85," "Cherry Bomb," "Jackie Brown," "Pink Houses."

Van Morrison Songs: "Domino," "Brown Eyed Girl," "Into the Mystic," "Brand New Day," "Crazy Love" (done occasionally in soundchecks).

Songs Suggested That Springsteen Has Already Played: "Old Time Rock 'n' Roll" (Asbury Park, NJ, 7-23-89), "Double Shot of My Baby's Love" (South Bend, IN, 9-9-78), "Deportee" (Los Angeles, CA 8-28-81), "Fortunate Son" (Asbury Park, NJ 10-31-87), "Who'll Stop the Rain" (New York, NY 12-18-80), "Bad Moon Rising" (Paris 6-18-88), "Rave On" (Los Angeles, CA 7-7-78), "Travelin' Band" ('84 and '85 tour), "Ain't Too Proud to Beg" (Detroit 10-4-75).

Songs We Can See Working: "(Sittin' on) The Dock of the Bay," Otis Redding; "Suspicious Minds," Elvis Presley; "Brand New Cadillac," The Clash; "Gimme Some Lovin'," Spencer Davis Group; "All the Young Dudes," Mott the Hoople; "River Deep, Mountain High," Ike and Tina Turner; "Reach Out, I'll Be There," The Four Tops; "A Million Miles Away," The Plimsouls; "Coney Island Baby," Lou Reed; "Chain Gang," Sam Cooke; "Rebel Rouser," Duane Eddy; "The World is a Ghetto," WAR; "Rock 'n' Roll," The Velvet Underground; "(What's So Funny 'bout) Peace, Love & Understanding," Elvis Costello.

Songs We Aren't So Sure About: "You Ain't Seen Nothing Yet," B.T.O.; "Bohemian Rhapsody," Queen; "I'm Just a Singer (in a Rock 'n' Roll Band)," The Moody Blues; "Shooting Star," Bad Company; "Hitch a Ride," Boston; "I'll Be There For You," Bon Jovi; "I'm a Believer," The Monkees; "Hot Legs," Rod Stewart; "Rock This Town," Stray Cats; "Keep Pushin' On," REO Speedwagon; "Let the Sunshine In," Hair Soundtrack; "Patience," Guns N' Roses; "We Will Rock You," Queen; "Summer of '69," Bryan Adams.

Why You Chose The Songs You Chose:

"Little Red Corvette," Prince. In Backstreets #11 you reported that Bruce asked for and received permission from Prince to perform this song. I've been waiting ever since. (Elliot Zucker, New York, NY)

"For the Love of Money," The O'Jays. A perfect song to add the Horns of Love. (Lynnea K. Berg-Rinne, Ft. Bragg, CA)

"Romeo and Juliet," Dire Straits. Did Bruce write this? (Rod Garp, Scott AFB, IL)

"Powderfinger," Neil Young. This classic has been shamefully ignored by rock radio in favor of more mainstream songs like "Heart of Gold." It's been brought back to life recently by the Cowboy Junkies and could benefit from the Bruce treatment. (David Grubbs, Greensboro, NC)

"When the Night Comes Falling From the Sky," Bob Dylan. Sorry Dylan fans, but the man's excellent compositions cry out to be rescued from him by competent musicians. I heard Jeff Healey do this and thought immediately of Bruce. (Mark Zeiger, Midland, TX)

"Build Me Up Buttercup," Foundations. The song is just begging for an E Street arrangement. (Fran Carroll, Hatboro, PA)

"I Want Candy," The Strangeloves. It has a Bo Diddley beat and would make a terrific lead into "She's the One." (H.L. McCarthy, Wilton, CT)

"Brand New Cadillac," The Clash. Two of Bruce's favorite topics: sexual frustration and cars. Part of a Cadillac medley? (K. Leichort, Regina, SK)

"Unsatisfied," The Replacements. Because Paul Westerberg is the best rock songwriter since Bruce. (Fran and Karl Byrn, Santa Rosa, CA)

"Get Outta My Dreams (Get Into My Car)," Billy Ocean. 40,000 fans singing it at the end of the '88 UK shows can't be wrong. (Graham McIntosh, Northumberland, ENG)

"Groove Me," King Floyd. A funky number with a reggae touch that Bruce could have a lot of fun with. (Bob Bobarsky, Old Saybrook, CT)

"(Ain't Nothin' But a) House Party," J. Geils Band. A great encore song, played right before "Quarter to Three" or the "Detroit Medley." (Thomas Reagan, Norwell, MA)

"A Million Miles Away," The Plimsouls. I doubt that Bruce would bother with it, but I wish he would. (Jack Winover, Little Rock, AR)

"House of the Rising Sun," The Animals. If ever there was a song destined to be a Bruce cover, this is it. (Sharryl Goldstein, San Francisco, CA)

"Reach Out, I'll Be There," The Four Tops. This Motown classic would be perfect for Bruce. I can almost picture Bruce and Clarence doing the choreographed dance steps. (Mark Reynolds, Norton, OH)

"The Boys Are Back in Town," Thin Lizzy. If and only if the E Street Band is on tour with him. (Jan Sweeney, Marco Island, FL)

"Wonderful Tonight," Eric Clapton. Would have been perfect on the *Tunnel* tour, just before "Rosalita." (Tom Pareti, Chicago, IL)

"Shoot Out the Lights," Richard Thompson. Intense lyrics. Intense guitar. What more could Bruce be looking for? (Robert Allen, Redmond, WA).

Our next contest was inspired by an entry in *Ball of Confusion*. Rob Garp suggested Dire Straits' "Romeo and Juliet" as a song for Bruce to cover, and commented jokingly "Did Bruce write this?" That got us thinking about the many songs over the past few years that sound like they could have been written by Bruce, but weren't. Now, we're not talking about the obvious Jersey Shore artists, who have the same influences and the stigma of sounding too much like Bruce anyway. We're interested in artists like Dire Straits who have no Jersey connection. Could the Bodeans' "Only Love" fit on side two of *The River*? Is the recent Beach Boys tune the music to "Hungry Heart" with new lyrics? We would like you to suggest a song or two that you feel is thematically or musically in the Springsteen style, or songs that sound like blatant rip-offs of Springsteen's own songs, and tell us your reasons why. It should go without saying that any song on the *Eddie and the Cruisers* soundtrack is disqualified upfront. So think about those almost Bruce songs, and jot them down on a postcard telling us why you think they sound like Bruce. The more way out the better. Can you justify Prince's "Raspberry Beret" as being Bruce influended? Give it a shot. Send your suggestions, along with your return address, on a postcard to: *On the Dark Side*, Backstreets Magazine, PO Box 51225, Seattle, WA 98115. We'll pull five entries at random, and those winners will receive Backstreets 1989 Staff T-shirts. Contest deadline is October 15, 1989. We'll print the best suggestions in our next issue.

CALIFORNIA DREAMING

VINI ROSLIN RECALLS STEEL MILL'S TRIP WEST

By Allen C. Schery

Steel Mill. The name sounds like the band sounded: loud, metallic, almost what you'd call "heavy metal," and most certainly rising above all else from the period. What would surprise most people who heard the music of this band would be the fact that Bruce Springsteen was the guitar player and, occasionally, the lead singer. Though the band only existed for a couple of short years they were popular enough on the Jersey Shore and in areas like Richmond, that there are some collectors and fans who don't collect Bruce Springsteen tapes or material, but instead only collect Steel Mill items.

Steel Mill was not unlike the other Springsteen bands of the period in that the line-up and format changed frequently. The band started as Earth, soon switched to Child, but had their biggest success as Steel Mill. Springsteen was always the core of the band but for a while even he took a back seat to vocalist Robbin Thompson, who joined the band prior to its break-up. The original band included Springsteen, Danny Federici, and Vini Lopez (both of whom would follow Bruce into the E Street Band), and Vini Roslin.

We've talked to Roslin before in our E Street alumnus series but we thought his perspective was worth getting again. Here, for the first time ever, Roslin tells the true story of the offer Bill Graham made Steel Mill for a recording contract, and the tale of their infamous trip to California and the legendary shows they performed there.

BACKSTREETS: *How did your interest in music begin?*

VINI ROSLIN: I suppose that would be through my father, who played the harmonica. My first interest was the banjo, but since nobody is much interested in that I decided to take guitar lessons for 50 cents each while I was living in Howel, N.J.

What were the first bands you played in?

That would be the Sierras with George Theiss, Bart Haynes and Mike DeLuise. I was 17 at the time. Shortly after that, I joined the Motifs as the bass player's mother wouldn't let him play, so I crashed a party they were playing at. Walter Cichone, who was the lead singer, asked me to play with them. I was in and out of that band until I was 21. Walter Cichone, incidentally, was killed in Vietnam.

The Motifs had a recording contract and a hit record, didn't they?

Yes. Norman Seldon, whose label was Selsom Records, released a Motifs record entitled "Molly" which made number 16 on a Newark R&B station.

I guess that leads us up to the time you met Bruce and the beginnings of the group Child you and he were members of.

About 1967, I was a judge at the Battle of the Bands at the Keyport-Matawan Rollerdrome sharing half a vote with Murray Bauer of the Motifs. Bruce's band, the Castiles, were contestants there and I thought that it was a draw between his band and Vini Lopez's band Sonny and the Starfires. To this day I can't remember the name of the band that won. Later I found out the judging was fixed. Ironically, I wound up playing with both Bruce and Lopez in the group Child, which later became Steel Mill.

Was it there that you met Bruce?

No, after the Battle of the Bands, I went over to their manager Tex Vinyard's house on Center Street in Freehold to tell the band I thought they were really good and it was at this time I met Bruce. Later on we spoke about forming a group that did original music. Then in the summer of 1968 Bruce and Vini visited me while I was practicing in the basement of my house in Howell. Just after this my family moved to 17 Institute St. in Freehold, right around the block from Bruce, who was living on South St. We began jamming at the Upstage Club on Cookman Avenue in Asbury Park and by the winter of 1969 everything was in full gear.

How did Danny Federici join the band?

We met him through jamming at the Upstage. The funny thing is that initially they wanted to replace Danny because they claimed his playing wasn't that good. I thought Danny was great. He was very happy and upbeat and had a good attitude. This

came through in his playing and in my mind he was an important part of the band.

Where did Child play their first gig?

At Westend Park in Long Branch, which Tinker West, Bruce's manager at the time, nicknamed "Frisbee Park." We were the last band up and we blew the place away.

Did you play at any other places?

We played at the Pandemonium Club in Manawassa, just outside of Asbury Park. The owner, who Tinker nicknamed "Baldy Hushpuppies," because he was bald and wore Hushpuppy shoes, booked us quite a few times. I never knew his real name. We played there until the night the astronauts landed on the moon. A dispute rose between Vini and Baldy as to whether we should go on or watch man walk on the moon for the very first time. We also played in Richmond, Virginia a lot. Additionally, we played the Hullabaloo Club and Student Prince in Asbury Park, Monmouth College, the Surf and Sea Club in Seabright, a church in Atlantic City, and, lastly, at Tinker's surfboard factory.

Where were you all living at this time?

Various places until we all moved to a winter rental at 407 Fourth Ave. in Bagel Beach [Bradley Beach] from September to December of 1969.

How and why did the band change their name from Child to Steel Mill?

We were playing in Richmond and someone came up to us with an album by a group from Long Island whose name was Child. Shortly thereafter, we were having a late night snack at an eatery named the Inkwell in West End, a beatnik type place that had candles and bead curtains, when we all agreed that we needed a "heavy" name to go along with the heavy metal music we were playing. Vini Lopez's friend, Chuck Dillon, suggested the name Steel Mill, which sounded all right to us. You couldn't want a heavier sounding name.

This leads us up to your trip to California. Could you give us some insight as to how all this came about?

Tinker was from California and had a lot of connections out there, so we had one last gig at Tinker's surfboard factory to raise enough money for the trip to California. The place was packed with people. Tinker put cardboard on the floor so no one would sit in the glue. He gave us each $100 and kept the rest for expenses.

When did you leave for the trip?

We left New Jersey on December 22, 1969 and crossed the California border on Christmas Day. Bruce drove in Tinker's rack body truck and Vini, Danny, myself and one of Tinker's friends drove in Danny's light green Buick station wagon.

Was the trip out there uneventful?

We lost Bruce and Tinker in a traffic jam in Nashville, Tennessee and didn't see them again until we got to California. Thank God Tinker's friend was with us. If it wasn't for his credit card we would have never made it to California. When we got out to California, we were supposed to stay at a place called Esalen Institute, near Big Sur. The only problem was that when we got there nobody ever heard of Tinker West. One of Tinker's girlfriends was supposed to put us up in Oakland and, fortunately, Vini Lopez remembered her name. So, we drove north to San Francisco and wound up looking up her name in the yellow pages at some hotel lobby. We found the right name and called, but it turned out to be the wrong person, so we loaded back into Danny's Buick and headed back to Esalen at Big Sur, hoping we could find Tinker and Bruce. We had no idea what do do at this point.

Well, how did you finally find them?

Just as we got back to Big Sur somebody thought they spotted Tinker's truck on a road on the side of a mountain next to an outlaw shack that had a tree growing through the middle of it. So we stopped and got out of the car and heard bongos, which Tinker played, and Bruce's guitar. We followed the sounds and that's how we found Bruce and Tinker. We could have just as easily drove by and never found them. This place was one block from the Esalen Institute. So after all Esalen was only a convenient nearby landmark.

What was the Esalen Institute all about? Was it a college?

To this date, I have no idea what it was all about. They were into yoga and laid out in the grass under sheets pretending they were amoebae. There were hot sulphur baths there that we bathed in each night. The water came out of the side of the mountain and was led by a trough to pools where cold water was added. One night one of the "students" at Esalen came out in a trance and sat in the middle of the hot water trough. How he didn't boil is beyond me. To my way of thinking, just add a little cabbage and . . .! We played there on New Year's Eve 1969 and they fed us in exchange. It was a really weird place. The outlaw shack we stayed at was equally unusual. We all slept on the floor, but in the morning the view of the Pacific was like something out of Walt Disney. Our food was brought by the mailman who also had a food route at the same time. I guess he had a lock on the local trade. To top it all off we got Montezuma's Revenge. The mailman, however, didn't charge extra for that.

Where did you go next?

We went up to Oakland and stayed with Tinker's girlfriend, who lived in Marin County where we played a few times at the Community College. Coincidentally, we played our last gig there in an attempt to make enough money to get back east.

Well, to back up for a minute: You next played at the Matrix in San Francisco for about a month, beginning January 13, 1970. Wasn't that the Berkeley Club founded by the Jefferson Airplane's Marty Balin?

Right, we opened up for acts such as Elvin Bishop and Boz Scaggs. We didn't make much money and the funniest night was the Elvin Bishop night. They made $90 and we got $5. Three went for gas and we divided the $2 four ways. So in effect I travelled 3,000 miles to play with Bruce Springsteen for 50 cents!

I bet that was one of Springsteen's biggest paydays ever. Particularly when you consider that Forbes *magazine estimated that Springsteen earned over $65 million a couple of years back. That's a lot of 50 cent shows. What did you end up doing with the heavy cash?*

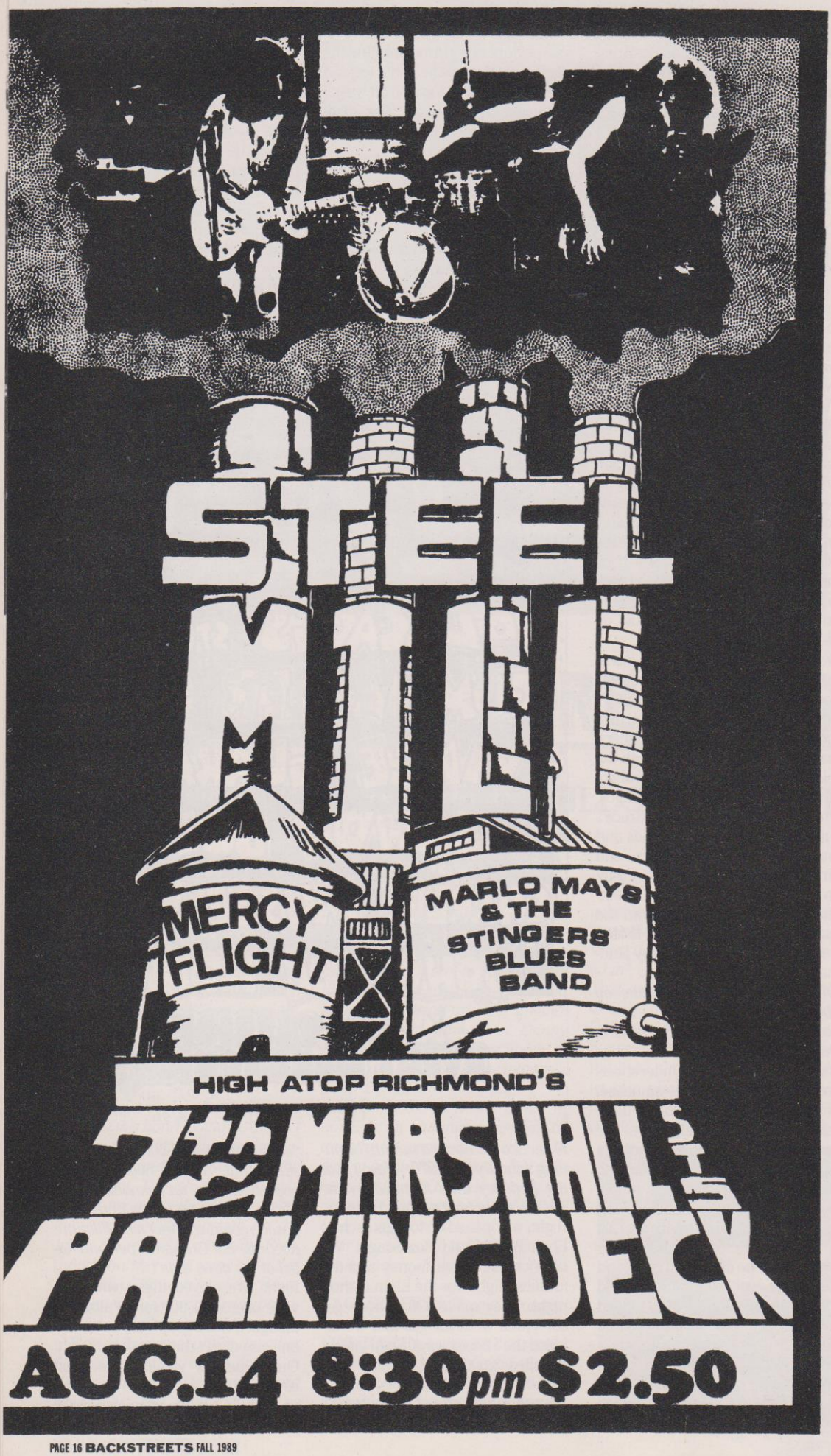
Well, I took my 50 cents and went across the street to a hot dog emporium and chowed down. I think Danny joined me for a piece of the action. I don't know what Bruce did with his 50 cents.

Next would be Bill Graham's Fillmore West. The San Francisco Examiner*'s Bill Ellwood's review called the band's 90-minute show "one of the most memorable evenings of rock in a long time" and called Bruce a "most impressive composer" and stated that, "I have never been so overwhelmed by an unknown band." That got you an audition and a proposed record contract with Fillmore Records, Bill Graham's personal label at the time, didn't it?*

Right. We played there twice and were offered $1,000 for an album. I thought it was a good offer, but everyone else didn't think it was enough. Our expenses would have been covered and we would have wound up with an LP. We were starving at

(Continued on next page)

Above left: Steel Mill on the back of Tinker West's truck, circa 1970. Left: Vini Roslin today next to the car with the burning floorboards. At Right: The handbill that advertised the infamous Steel Mill Matrix shows.



the time, so the offer seemed all right to me.

Bill Graham looks back and says it probably was one of the biggest mistakes he ever made. Can you tell us about the demo tape Steel Mill cut at the Fillmore Studios in San Francisco on February 22, 1970?

We cut three songs. "Goin' Back to Georgia," "The Train Song," and lastly "He's Guilty (Send That Boy to Jail)," which was recorded by Robbin Thompson several years later. Robbin was a member of Steel Mill after I left the group.

Bruce's parents lived in nearby San Mateo. Did you have a chance to visit with them?

Yes, Bruce and I went for two days to do some laundry and visit. The owner of the apartment complex told us that too many people were staying there, so we had to leave. Bruce's dad was real nice to us. He gave Bruce and I each three dollars. I'll never forget that. He didn't have much, yet he made sure to help us out.

So now we're heading back east. Were there any other problems heading back?

Well, the generator went on Danny's Buick somewhere in the Midwest and we had to leave it there as we had a gig at VCU in Virginia on February 27th. That was the last time I played with the band. I'm not exactly sure what happened. I thought it might be because I wanted to accept Graham's offer, but I don't know what really happened. I've heard a few different stories but none really makes sense to me.

Do you have any last interesting story you'd like to share with us?

Well, one night when Bruce and I were coming back from jamming at the Upstage something pretty funny happened.

I had to have my girlfriend home by eleven o'clock, so I used to go to Bruce's house in Freehold (which was just a few blocks away) and roust him out of bed and drive over to the Upstage in my MG. Well, one night it was almost dawn and we were coming home when we noticed some smoke. Bruce kept saying we must be getting near to a fire because the smoke was getting more intense. Suddenly, I realized that it was the exhaust pipes of my MG that were burning a hole in the wooden floor boards. Everything was closed, so we pulled into a gas station, but all we could find was a milk machine. Naturally I bought a quart of milk and put out the fire! Unfortunately, the car smelled like biscuits for two months! Bruce just stood there laughing. He often tells that story, "We must be getting closer . . ."

I WAS THERE

AT THE FAMOUS MARSHALL STREET PARKING DECK SHOW

By Kevin L. Gray

To an impressionable high school senior in the summer of 1970, seeing the band Steel Mill — fronted by Bruce Springsteen — was an event comparable to seeing the big acts of the day. Images of long, thick, shoulder-length hair, city lights, heavy concrete pillars, and gentle summer breezes describe a memorable, perhaps paramount performance.

On the top level of a parking complex about eight levels high in the city of Richmond, Virginia; just up the street from the historic John Marshall House; around the corner from the Virginia State Capitol; and across the street from the Federal Building, where I would register for the draft on August 12, 1970; Bruce Springsteen filled the summer night with music from the rooftops.

I saw many groups in Richmond or Virginia Beach: the Beach Boys, the Dave Clark Five, the Who, the Troggs, Jethro Tull, Mitch Ryder and the Detroit Wheels, the Gary Lewis Shower of Stars, Small Faces, Rod Stewart, Black Sabbath, the Allman Brothers Band (in a tiny second floor warehouse storeroom), the Byrds and Procul Harum (a double bill), Donovan (in Carnegie Hall, New York), and the Lovin' Spoonful (at Duke University and at their farewell concert with Tiny Tim at Richmond's Parker Field Stadium). And the only act that was really comparable to Bruce was the unleashed energy of the Who. At least Bruce didn't have to go through an instrument breaking frenzy to capture his audience.

Yes, it was easy to place this boy from New Jersey in the ranks just listed, even three years before he'd released a record. He wrote his own music and satisfied his audiences with his sincerity. This was apparent in the Marshall Street Parking Deck show.

I'd seen Bruce and Steel Mill twice before — once at a teen juice bar called The Hullabaloo and once at the Virginia State Fairgrounds at a battle of the bands, where he was the starring act once the battle was over. This fairgrounds show was perhaps Steel Mill's crowing performance in Richmond, except for possibly his "swan song" show on October 25, 1971 at Richmond's Arena. According to Ron Stillman, an old friend who attended the Arena closing act (I had returned to college in Kansas), Bruce's farewell as Steel Mill was tearful and full of hugging. The audience was invited on stage for this last show. Ron described Bruce as "hugging everyone, while tears streamed down his face."

But, if the Arena show was his swan song, the Parking Deck was the launching pad to his future. Picture this:

- The top deck seven or eight levels up in downtown Richmond at the southeast corner of 7th and Marshall Streets.
- A starlit sky, and I mean a twinkling star-studded sky!
- Additional inner city light filtering down from the surrounding buildings: The Medical College of Virginia, Children's Hospital, the Federal Building to name only a few.
- Spotlights placed on three deck corners throwing light on the fourth corner — the stage.
- Steel Mill's stage set on the northeast corner with concrete risers (for additional future levels when needed) as a backdrop, as well as reflecting light onto the musicians.
- A light breeze blowing across the approximately 1,000 participants.
- A light breeze strong enough to send long brown hair backwards, while light shown through and reflected back through, in particular, Bruce's shoulder-length brown hair.
- Bruce Springsteen in cut-offs and black, low-cut tennis shoes, wearing a white muscle T-shirt.
- An electricity running through the crowd, possibly due to the altitude compounded by expectations.

From the start, the audience knew this show had to be different. Maybe the elevation created the extra electrification, but that starlight sky, lighted buildings rising into the night, a breeze rustling through the band's hair, and high voltage rock 'n' roll combined for the total effect.

The show included the usual Steel Mill set, as I recall, songs like "Sister Teresa," "Resurrection," "I Am the Doctor," "Sweet Melinda," "I'll Be Your Savior," and "The War is Over." Chants of "Sister Teresa, Sister Teresa" come back clearly to me, including a chant I tried and almost got going years later in Kansas City, when Bruce Springsteen and the E Street Band performed at the Memorial Hall — that night in 1976, I just had to chant once again "Sister Teresa, Sister Teresa." My friends and the crowd, whether they knew what was up or not, picked up the chant. But, of course, Bruce didn't go for it, even though we were a few rows from the stage.

Back to the Parking Deck show: When the intermission came, the band headed offstage, while Bruce sat down on the first row and circulated in the audience like a talk show host.

Bruce's Richmond shows were always marked by a long story segment, like he did later with the E Street Band. But back in the early days the stories were more intimate and Bruce would sit cross-legged at the edge of the stage, looking down at his fans.

Steel Mill was the sort of band that always had drum solos — everyone did in those days — and during the solo Bruce would also take a break. The rest of the band usually milled around backstage. But Bruce would always go down in the audience and sit with the crowd and watch the solo. I think it was this sort of action — this bodily shift from stage to audience — that endeared Bruce to so many in Richmond. The audience felt like they were part of the act and the line between performers and fan was thin indeed.

To imagine the scene that night on top of the Parking Deck consider the Beatles playing on the Apple Records roof during *Let It Be*, or U2's performance for the video of "Where the Streets Have No Name." For this Steel Mill show we saw an aggressive onslaught of power ripping over the city night. And the images of the songs reinforced the image of the cityscape.

Richmond was always a grand city to drive in at night, whether you were driving in a VW, as I was, or in my friend's TR-7 or GTO. And so it was appropriate that this show was held on a parking garage, level after level, intersected by twisting, turning, rising, falling ramps. To the high school students of Richmond, the Parking Deck was a legendary place and always great fun to drive up and down. We'd drive to the top of the deck and take the descending ramp down as fast as possible. So then to see a concert in this place was mind boggling.

I remember my friends and what we said about the show, almost better than I remember the show itself. Before the concert that was pretty much all any kid in high school could talk about: "Did you hear Steel Mill is coming?" we'd say to each other in the locker room. Or, "Hear about that guy from New Jersey?" Once the name Steel Mill hit the school, attention spans in class were blunted. My friend Jody also came to the show prepared. He was the only one in the crowd wearing a jacket. Underneath it he had a cassette tape player, crude by today's standards but workable nonetheless. The microphone ran down his sleeve and into his hand. Throughout the show Jody remained close to the stage, but not too close. And so was born one of the most traded Bruce Springsteen tapes ever — the infamous Marshall Street Parking Lot show. Most fans have heard the cassette or heard about the show from the name on tape trader lists. I was one of the few lucky ones to be there.

A reproduction of an unused ticket from the Marshall Street Parking Deck show. The ticket featured a silkscreened portrait of Bruce leaning on Vini Lopez.

On tour

The BoDeans: Milwaukee's finest

BY DEBORAH MAYER

"When we're onstage it makes up for everything. Every time you walk out and people are applauding and they're excited to see you, that's what feeds it and that's why we do it."

—Kurt Neumann

There isn't much that distinguishes Waukesha, Wisconsin from any one of a million other small towns across America. A quiet Milwaukee suburb, it's the birthplace of guitar legend Les Paul, but it's the BoDeans that put their home town of Waukesha on the rock 'n' roll map. Sam Llanas and Kurt Neumann were high school friends who shared a love of music and a desire to get out of Waukesha. They began writing songs and performing as a duo in local bars, eventually adding bassist Bob Griffin and drummer Guy Hoffman, and dubbing themselves Da BoDeans, with all the bandmembers adopting BoDean as their surname. The name was a variation of Jethro's name from the *Beverly Hillbillies* television show.

"What we were trying to say was that we were a band, as opposed to some put together corporate rock machine," says Kurt. With the help of their steadfast, hard working manager, it wasn't long before their talent earned them their ticket out of Waukesha: a deal with Slash Records. Llanas and Neumann continued using the names Sammy and Beau BoDean (Beau being Kurt's nickname) because, as Kurt says, "BoDeans was the thing that got us out of Waukesha and we respected that."

The BoDeans' 1986 debut album, *Love and Hope and Sex and Dreams,* was produced by veteran T-Bone Burnett, and garnered them rave reviews from the press, including *Time* magazine, in which Jay Cocks wrote, "...the most galvanic major-label debut of the year. ...BoDean rock and roll may become a generic term."

Talking Head Jerry Harrison produced *Outside Looking In,* the Bodeans' second outing, which led to a stint opening for U2, guest appearances on *Late Night with David Letterman* and the *Today* show, singing backup on Robbie Robertson's solo album, and being voted Best New American Band in the 1987 *Rolling Stone* Reader's Poll.

When the time came to record their third album, the band chose to self-produce, using a mobile unit in their Milwaukee rehearsal space. Daniel Lanois was the first person approached in their search for a co-producer but, says Kurt, "He couldn't really come up with a vision for the record." The job eventually went to Jim Scott, who had first worked with the BoDeans while engineering Robbie Robertson's solo album. "He's a great engineer and although we wanted to produce everything ourselves, we don't know every little thing about the studio," says Sam. "You need someone that you trust behind the board, because we're gonna be playing the songs. He has a lot of experience working in a mobile unit in guerrilla-type situations. I think it's evident just from the way the record came out that this was the best recording experience we have had to date."

MIKE RUSS PHOTO

Kurt Neumann and Sam Llanas of the BoDeans.

With over 20 songs to choose from, the final selection was difficult, but the BoDeans chose wisely. "Home" is an eclectic mix: basic, straightforward rock 'n' roll, with tinges of folk, country, rockabilly, blues, and an explosion.

Yes, an explosion. The band's recording space turned out to be located in a blasting zone. "It wasn't a continual thing," Sam recalled. "They would announce it. Every night around the same time these big horns would go off and you would know it was coming, so you could just stop for a couple of minutes and let the blast go."

Included are a few favorites from their live shows ("Worlds Away," "Good Work" and "Sylvia," one of the extra tracks on the CD), something funky ("Beautiful Rain"), a heart-wrenching ballad ("Far Far Away From My Heart") and a dash of country ("Beaujolais"). There's also plenty of what's become the BoDeans' signature sound, their captivating harmonies created by two distinctive musicians: Llanas' raspy drawl and Neumann's smooth tenor; Llanas' acoustic guitar paired with Neumann's electric.

While past BoDeans albums found critics comparing them to Bruce Springsteen, one of the greatest influences heard on *Home* is U2, an influence that was possibly heightened by the BoDeans' stint opening for them during the *Joshua Tree* tour. In particular, "You Don't Get Much" has taken much criticism for its use of U2's guitar rhythm, but the BoDeans defend the song. "There's definitely a resemblance," Kurt admits. "I think it's gotten in the way of the song. I personally don't think the song sounds like U2, I think it sounds like us, but the guitar definitely sounds like U2. It was an unintentional thing, it's something I've been doing for years and years." And Sam contends, "I think we were as much an influence on U2 as they were on us." "They've gone to what we did on our first record," Kurt adds, "where they try to get more to the roots of American music. I think that's why they dug us playing with them, they seemed to enjoy it and were out there every night watching us." The last night of the tour, much to the BoDeans' delight, the members of U2 joined them onstage for a rousing version of "Good Work."

But the BoDeans' influences are far more numerous than just U2. "We're just big fans of good songs," says Sam. "We've listened to the radio all our lives and anything we feel is a good song we're a fan of, whether it be U2 or Prince or Madonna or Hank Williams or Michael Jackson."

"And Springsteen," adds Kurt. "What drew us to Springsteen was that we felt he was a good songwriter."

While the BoDeans' album sales haven't broken any records, they sold out most of the clubs on their last tour, on a tight and often grueling schedule. According to Kurt, touring is "the most physically and emotionally ex-

(Continued on next page)

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hausting thing you can do." As they prepare to embark on the *Home* tour, they'll be playing slightly larger venues, including some small theatres, and, as Kurt puts it, "Putting on a little more dramatic show."

Dramatic could describe the moment at the Milwaukee Summerfest when Sam leapt off the stage to climb upon a security guard's shoulder during "Fool," and the packed crowd went wild. "Impulse," he recalls with a laugh. "It's worth the risk. That's what makes playing live so special, because things like that can happen."

It's that kind of attitude that makes the BoDeans' live shows so special and draws critical raves from coast to coast. Their reputation as a great live band is well-deserved. Listening to their banter between songs, the closeness between Llanas and Neumann is obvious; they seem to have as much fun as the audience.

They supplement their original material with a wide range of covers, including "I Wanna Be Sedated," the Replacements' "Can't Hardly Wait," and a harmonious cover of Bruce's "Atlantic City." For their show at the Stone Pony last spring Kurt pulled out a haunting version of "I'm on Fire" that even Bruce would admire.

One problem that has plagued the band is a constant change in personnel. While Llanas, Neumann and bassist Griffin have remained constant, their original drummer, Guy Hoffman, left the band to start a family. His replacement, Bo Conlon, recently parted company, as well as temporary keyboard player Susan Julian, who fronts her own band. But even in their early days, the BoDeans had never seen themselves as a two-piece band. "Ever since Kurt and I began playing together, we envisioned a bigger band than just two guys," recalled Sam. "We always wanted a keyboard player in our band. It just took us a long time to find the right people. I think now this is going to be the band."

If their recent live shows are any indication, the right people seem to have been found. The BoDeans' recent shows in Milwaukee, the first following the release of *Home*, sounded better and tighter than ever, with the addition of keyboard player Michael Ramos and drummer Danny Gayol. Unlike past band members, neither Ramos nor Gayol were local musicians, and both have recently located to Milwaukee to become the latest BoDeans. Ramos had seen the band in Austin, Texas and pursued them when he heard they were looking for a keyboard player. "We told him if he wanted the gig he'd have to move to Wisconsin, and he moved right up here, which was a pretty good sign," said Sam. Danny Gayol was discovered through their record company and, Sam recalled, "He came to Milwaukee and played with the band and it felt good." Adds Kurt, "It's gonna be a real fun tour."

(The BoDeans begin a new national tour in early September. Dates include: Sept. 7, Bloomington, IN; Sept. 8, Ames, IA; Sept. 9, Cedar Rapids, IA; Sept. 14, Dekalb, Il; Sept. 15, McComb, IL; Sept. 16, Chicago, IL; Sept. 21, Minneapolis, MN; Sept. 22, Omaha, NE.)

change rapidly). The promotional tour will include signings by the authors along with subscriber-only *Backstreets* parties later those evenings. Complete details of signings and invitations to the parties will be mailed to all current *Backstreets* subscribers in any areas we will be appearing (so make sure your subscription is up to date). The tentative schedule so far looks like this: New York City, Nov. 13; Boston, Nov. 14; Philadelphia, Nov. 15; Cleveland, Nov. 16; Chicago, Nov. 17; with West Coast dates to follow soon thereafter.

There will also be a major party Nov. 5th in Seattle though it will not be at the usual location of Rory's on Eastlake (the site of *Backstreets'* monthly first Sunday night subscriber parties). The Seattle location will be announced on the Hotline and with invitations to all NW subscribers. Speaking of the Seattle parties, we greatly appreciate the many out of town visitors who have stopped by our parties during the summer — remember they take place on the first Sunday of every month at a club in Seattle called Rorys and all subscribers are welcome so if you're in Seattle stop by.

We're still planning and trying to put together a kick-off event on the Shore and that would most likely be during the first week of November if it can be arranged. Details will be announced on the Hotline so stay tuned for more info on that one. We will be in Austin, TX on October 21 and 22 for the record convention there and will have a party then.

At the moment there are no plans for a paperback issue of the book and obviously sales of the hardback will decide that. Though the copy, design and execution of the book itself was the sole project of *Backstreets*, distributing it and marketing it is the job of the publisher. If you can't find the book in local bookstores call the store managers and ask that they stock it. The book is not the sort of Jackie Collins-type blockbuster that will get distribution everywhere so if you can't find it speak up and if your local paper doesn't review the book call or write and ask them to.

One more piece of book news to note: *Backstreets, Springsteen: The Man and His Music* includes complete show information for every single Bruce Springsteen concert up until the late spring of 1989. Though decisions on future editions of the book will be up to the publisher and will be based on such commercial factors as sales, *Backstreets* will from now until time immemorial be featuring addendums to the book in the magazine so that your list of Bruce shows can be complete. In this issue already you'll find a one-page update, listing shows that did not make it into the book. We will continue to use *Backstreets* magazine to publish all necessary updates to keep your data file complete.

Off that book and on to another: *Backstreets'* next project is to publish our long talked about price guide to Springsteen collectibles. That book is at least a few months away from publication but it will be worth waiting for — included will be discographies, price lists and photos of records from over 50 countries around the globe. Stay tuned for more information as this nears the light of day.

On the subject of past publications: *The Bound Volumes* that collected *Backstreets* issue #10 through #26 in a Bible-like binding are now long sold out. There were a limited number of back issues of most of these issues available and it simply will not be possible to make more. If you do have an original copy of *Backstreets* issue #12 and would want to send it to have a bound volume made for you, call our order hotline at (206) 728-7603 if you're interested in this option. But please do not send any more checks for *The Bound Volume* — it is completely gone.

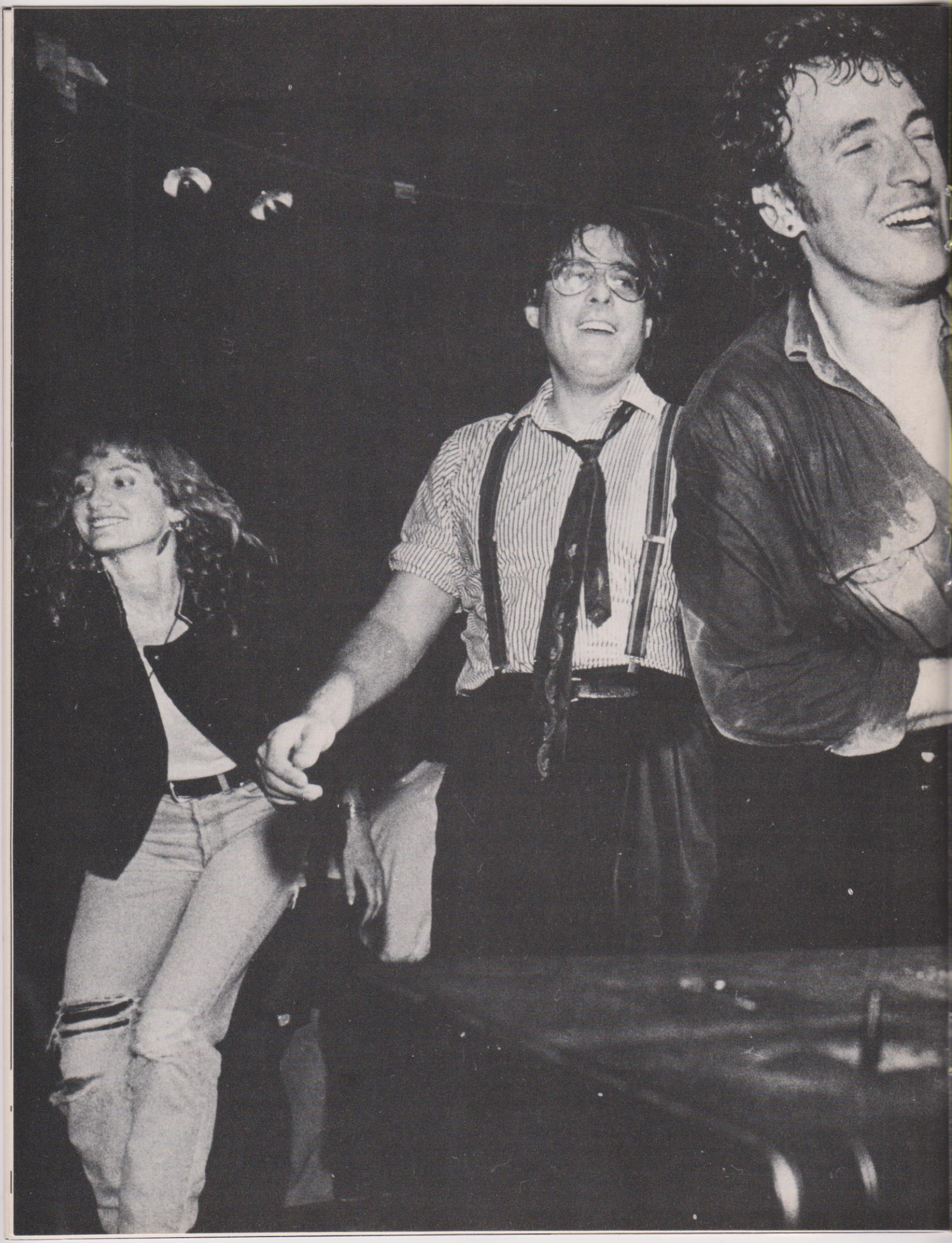
You'll find big changes with this issue of *Backstreets*, first and foremost the change in cover and subscription price. *Backstreets* had not raised prices for over eight years and this change was long overdue. Subscriptions in the US and Canada (in US funds) are now $15 a year, $25 for two years, and $32 for three years. Overseas prices are now $20 a year or $35 for two years of airmail service. Incidentally, if those of you overseas wonder how the issue gets to you airmail, our mailing service airmails it to your country and then enters it as first class mail in your nation's system — that's why the envelopes are not always stamped airmail.

If our cover price seems high for such a slim magazine, let us note that *Backstreets* joins only *Consumer Reports* and a handful of other magazines as publications not supported by advertising revenues. Almost every other magazine in America is supported by advertising, which for us has never been a source of income.

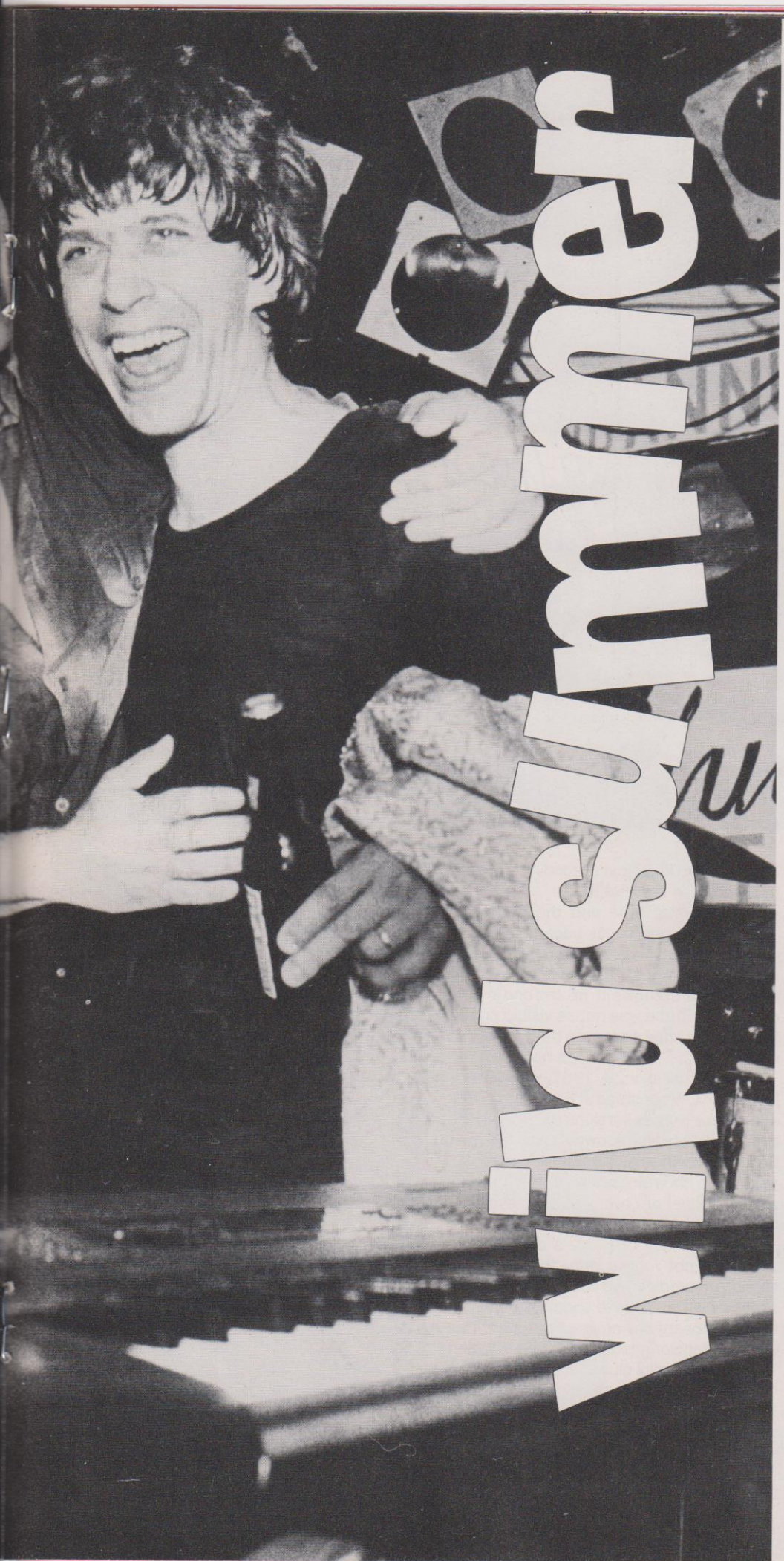
Let us also point out a couple of improvements in this issue of *Backstreets*. This is the biggest issue we've ever published and sports more color than ever before. We hope to add even more color to issues in the future though that does not come cheap (it practically doubles our printing bills).

The Boss Hotline: We maintain a Boss Hotline for all *Backstreets* subscribers and the phone number is unlisted and unpublished. The only place you can find it is on the outside facing slip of your issue (if you're in the US) or stamped on your envelope somewhere (if you live someplace else). If you can't find it drop us a line with a self-addressed-stamped-envelope, and if our records show you are a current subscriber we'll pass it along to you. We do change the number frequently so that only current subscribers can have access to it, so don't let your subscription lapse and miss out. Your mailing label should list the last issue in your current subscription (the number follows an "x"). If your label says "X30" then this is your last issue and you must renew now to continue uninterrupted service.

Thirty issues so far! Can you believe that? If you stack all those issues together that's more Bruce Springsteen information than every other Springsteen book or publication combined. No surrender....



summer nights



DEBRA L. ROTHENBERG PHOTO

By Erik Flannigan

As a Springsteen fan, living on or near the Jersey Shore is a mixed blessing. New Jersey, New York, Pennsylvania and neighboring states are the hotbed of Springsteen fandom, the place where most Bruce Tramps live than anywhere else. When Springsteen is on tour, this can be the worst place to be, as hundreds of thousands of fans battle each other for precious few tickets, while seats go unsold in cities like Houston and Lexington.

But every few years, those tortured souls near the Jersey Shore get paid back, in a way that the rest of the country can only admire from a distance — a chance to see Bruce Springsteen play in a club, unrehearsed, close enough to the crowd that they are showered in his sweat, and, perhaps best of all, playing because he wants to, not because he has to.

This summer Bruce Springsteen has played more than 16 unannounced club gigs, guesting with bands up and down the Jersey Shore, giving the fans a chance to play their favorite game of "Guess what club Bruce will show up in tonight." The heat and humidity seem almost bearable when Bruce is on the prowl, and this summer it's been hotter than ever on the Shore.

Guest appearances by other artists have been a part of the Shore music scene since it began. Clubs like the Upstage nurtured an attitude of sharing the spotlight with fellow

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musicians and that tradition is still going strong today. As for Springsteen, his guest appearances as we know them began in the mid-seventies, when he would show up and play with Southside Johnny Lyon, Robert Gordon, Patti Smith and other artists with whom he was friendly.

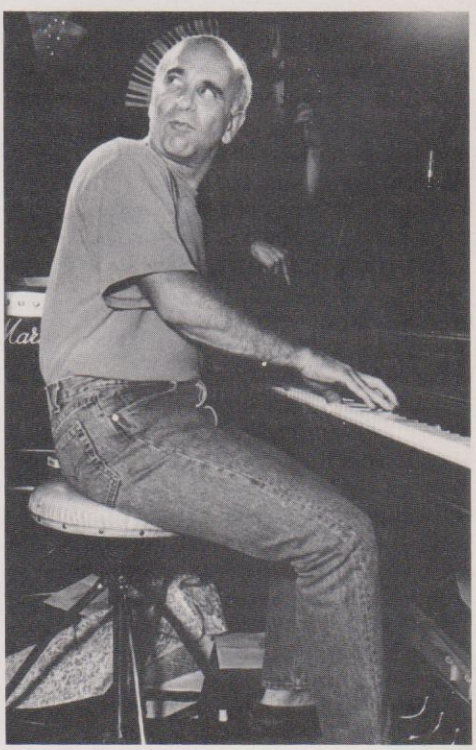
Through the *River* tour, appearances were very sporadic, due mostly to the fact that Springsteen was taking little time off between recording and touring, and spending little time at home. It was in 1982, following the *River* tour and the opening of Clarence's nightclub Big Man's West, that Springsteen took some serious time off at home in Jersey and began hitting the clubs with a vengeance. That year, Springsteen logged in over 40 guest spots; that's more shows than the US leg of the *Tunnel of Love* tour. That summer is remembered fondly on the Shore, when nearly every Sunday, a certain local hero would climb onstage at the Pony and run through "Carol," "Lucille" or "From Small Things."

Bruce continued hitting the clubs in 1983, but rather irregularly, as he was in the studio for much of the year. Once *Born in the USA* was completed in early 1984, Bruce was back to the clubs for a string of shows, concluding with two band warm-up gigs at the Stone Pony and a club in Lancaster, PA in June, just preceding the start of the *Born in the USA* tour.

Between that time and the middle of 1987, club appearances became so infrequent that many had forgotten the delirium of the summer of 1982. The E Street Band played a pair of shows in '86 and one in April of '87, but Bruce was not as visible on the Shore as he once was, even though he was spending most of his time at home.

That is, until July 29, 1987, when Bruce joined Jah Love onstage at Key Largo in Belmar, NJ for reggae versions of "Born in the USA" and "My Hometown." Over the next 30 days, Springsteen made ten other appearances and released word that his new album, *Tunnel of Love*, would be available shortly.

The frequency of Bruce's club appearances is not unlike the frequency of tremors in predicting a volcano's activity. A series of either in close succession has, in the past, meant an imminent eruption. This was true for Springsteen in 1982, '84, and '87, when his mini club tours gave the first indication of an impending record release. That remains to be seen for this summer's club attack and anyway, the question of whether these shows are an indication of a new record diverts attention away from just how great some of the shows have been.



Above: Bruce with Joe Delia 6/2/89. Roy Bittan sitting in with Killer Joe earlier in the set. Opposite and preceeding pages: Bruce at the mike with Killer Joe.

KATHLEEN M. POWERS PHOTO

EMF

BOB SPODARO PHOTO

BOB SPODARO PHOTO

Left: Bruce in high spirits with Bobby Bandiera 6/24/89. Opposite: Bruce lets the crowd sing, with La Bamba 7/1/89.

At many of the club shows this summer, Bruce has been accessible to the fans, happily signing autographs and posing for pictures. And he's been loose, bringing family and friends along, drinking and dancing with the crowd, and keeping the fans guessing by showing up at almost any club in the area. Not only have the clubs been varied, but the performers have varied as well, ranging from old friends like Cats and Bobby Bandiera to new acts like the X-Men.

The Summer Club tour of 1989 has been a great gift to fans on the Shore and over the next few pages we'll take you out to Jersey so you can see just what went on during these wild summer nights.

The first official show of the 1989 Summer Club tour was a guest appearance with Killer Joe at the Stone Pony on **June 2nd.** That night was part of the Jersey Shore Jazz and Blues Festival, organized by *Backstreets* Contributing Editor Robert Santelli, and Killer Joe was scheduled to be the final act of the night. Max Weinberg had already been announced as a guest performer with Killer Joe and in fact had been playing regularly with the band in recent weeks, so speculation swirled that perhaps Springsteen might stop by, if he was back from California.

The first surprise of the night was Roy Bittan, who joined Killer Joe mid-way through their set on piano. It was then that heads began to turn and whispers began floating through the crowd that Bruce was indeed there. At 1:40 a.m. he took the stage, but not alone, bringing the horn section and Patti along with him. The set opened with "You Never Can Tell," played for the first time since 1974, and the band cruised through "Lucille," "Boom Boom" and "Travelin' Band" before calling it a night. It was during "Travelin' Band" that Bruce first told the story he would repeat at other shows during the summer about wanting nothing more than to play his guitar in a club when he was young and being satisfied with that until he grew up and decided that was "bullshit."

Bruce looked great, sporting a green flannel shirt and only one earring. The show would be Patti's only appearance onstage though she accompanied Bruce to most of his guest spots during the early summer. Contributor Bert Haughin described the night as "more than making up for all the nights I blew $50 in beers and wasted five hours of my life watching Cats, waiting for the Short Guy to show up."

The day after the Killer Joe gig, **June 3rd,** Bruce was in Baltimore to attend the wedding of friend Denise Rubin. The *Baltimore Sun* reported that Springsteen broke into a spontaneous version of "Lovin' You" for the newlyweds. Said Denise's mother Mildred, "It was the first time I've ever been at a wedding where people clapped."

If there is any pattern to Springsteen's club appearances it's that he won't show up at the shows everyone assumes he'll show up at. And though a Nils Lofgren show at the Pony just seemed too obvious, that wasn't the case at all on **June 9th,** when after a devasating set from Nils, Bruce and Max came on to do a four-song second encore. The mini-set began with "Not Fade Away," the drumming to which fooled many into thinking it was going to be "She's the One." Bruce sang lead and he and Nils dueled it out on lead guitars. "In the Midnight Hour" was also great and again Bruce sang the lead, but the highlight of the night was when Bruce relinquished the microphone to Nils who took the vocals on "Lean on Me." Max, too, gave up the drums to Nils drummer Chuck Sullivan for a stirring version of the Bill Withers classic, which came across not unlike Steve and Bruce's duet of "Drift Away" at the Meadowlands in 1984. The version was so good that one would guess Nils and Bruce may have rehearsed their parts before hand. The encore closed as most of the summer guest spots have closed, with a long version of "Glory Days."

It was just five days later on Long Island, **June 14th**, when Bruce joined old friend Neil Young for a final encore of "Down By the River," a song the two of them had performed together before at an Australian show in 1985. Young was playing at Jones Beach and brought Springsteen on by saying, "Bruce, I got to do it to you, some-

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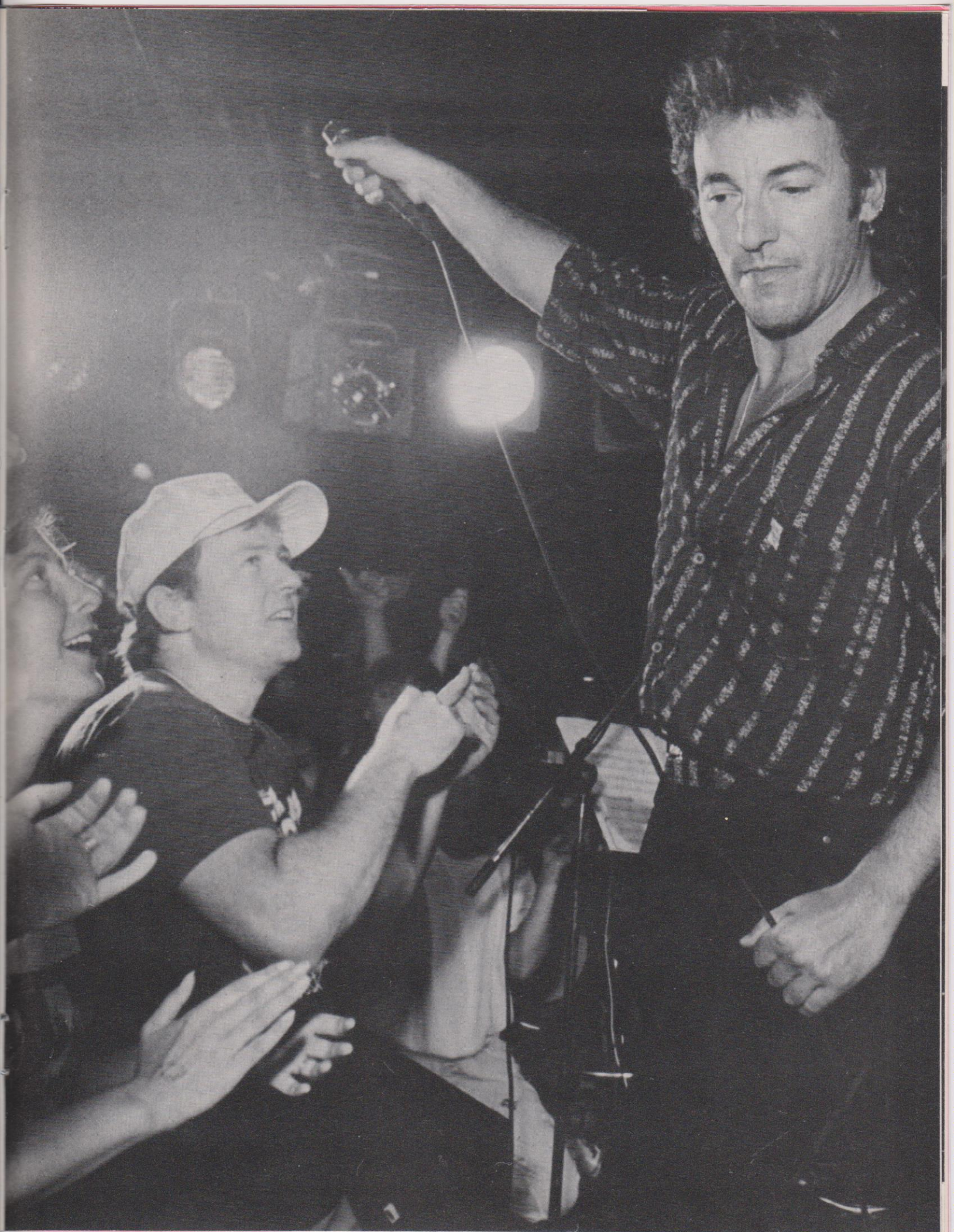

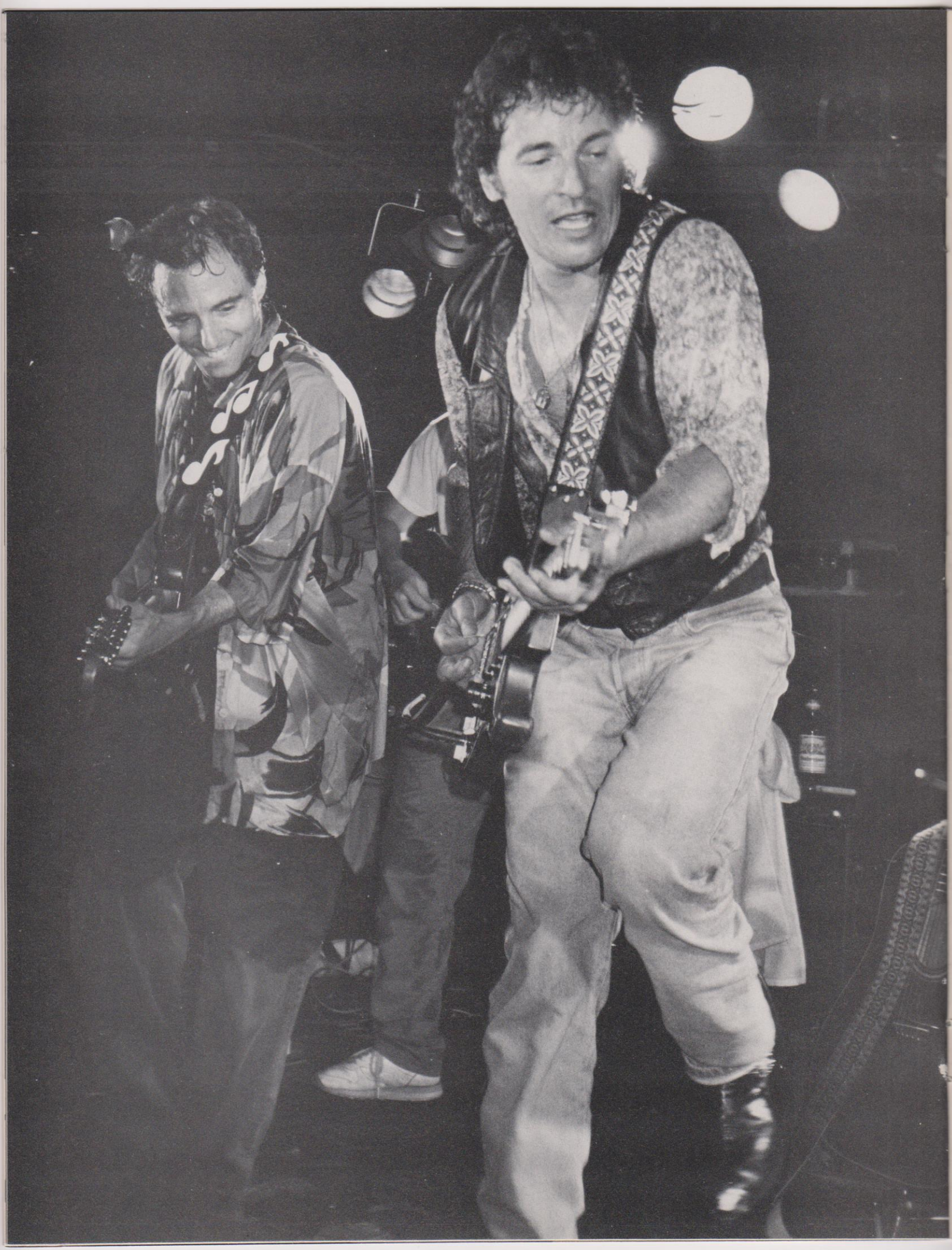

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body's got to do it to you." *Newsday*'s Stephen Williams described the event like this: "Springsteen, his hair curly and his body beefy, seemed to savor his role of temporary sideman on a duet of Young's biting 'Down by the River.' When he took his turn at chorus, Springsteen reared back from the mike and growled, 'Down by the River, I *shot* my baby.'"

June 20th was reportedly the birthday of Bruce's neighbor, and the party stopped by Martells in Point Pleasant Beach to check out Bobby Bandiera. It didn't take long before Bruce was onstage joining Bobby on "Kansas City." He then left somewhat abruptly, perhaps moving on with the party. A couple of days later Martells had the gall to run an ad in the *Asbury Park Press* which thanked Bruce for playing there. The attempt to capitalize on the appearance will probably make it Springsteen's last one there. The next night, Springsteen reportedly bought a round of drinks for the house at Pumps.

Springsteen wasn't through with Bobby Bandiera quite so fast and showed up at Bobby's Pony show on **June 24th**. The three-song set was very tight, and began with a slowed down version of "Hound Dog." Bruce began the song by pointing at members of the audience on the beat and shouting "Hey you." This excellent "Hound Dog" was followed by "Under the Boardwalk," a song that sounds identical to "Jersey Girl" when it begins. Once again the set closed with a long "Glory Days." Bruce was visible for much of the night, interacting with the crowd, watching and spinning platters in the DJ booth, while Patti sat in back eating a pizza.

Bruce stretched the following weekend to five days, beginning his four-show stint on **June 29th** with a 20-minute version of "Twist and Shout" at Headliners in Neptune, after being called onstage by the Fabulous Greaseband. The following night, **June 30th**, was one of the strangest of the summer. Bruce hadn't played with Jackson Browne since 1982, but that wasn't as unusual as where the show took place: Bally's Grandstand Under the Stars in Atlantic City. The local press were foaming at the mouth that Springsteen had finally made an appearance in the gambling capital of the East Coast, his first show there that we could track since the Steel Mill days. Bruce joined Jackson on "Stay," "Sweet Little Sixteen" and "Running on Empty."

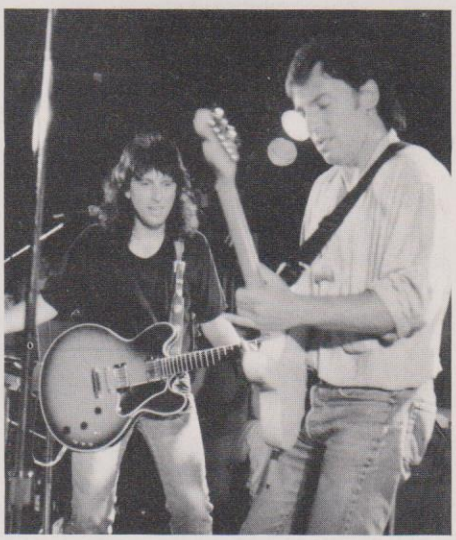
July 1st was another one of those nights when he should show up, so the theory was he wouldn't, but he did show up. The band at the Pony that night was La Bamba's new Big Band. Once again Bruce and Patti watched much of the night from the DJ booth and Max Weinberg was in the crowd as well. La Bamba brought Bruce up for the final song of the night, "Long Tall Sally." Bruce looked like he wanted to keep playing, but the Pony was completely jammed and it was already after 2 a.m. So, after giving such a short show Saturday, Bruce gave an extra long one Monday night.

Gary U.S. Bonds and Springsteen hadn't played together in over five years, but it didn't show on **July 3rd**, in what turned out to be Bruce's longest guest appearance of the summer and perhaps his best. This happy reunion was unfortunately marred by an obnoxious crowd and overzealous bouncers at the Cafe bar in Long Branch. There were fights in the crowd, pushing, shoving and no cooperation from the staff of the club. In spite of the problems, Bruce and Gary turned in a great set which included "This Little Girl," "Angelyne," "Bony Moronie," "Your Love," "Dedication," and "New Orleans." Bruce left the stage under heavy escort when the crowd began toppling the speakers.

The familiar confines of the Pony must have offered welcome relief the next Sunday, **July 9th,** and Bruce responded by joining Cats for "Travelin' Band."

When Bruce wasn't playing at a club, he was often checking out other new artists. He was seen at the Green Parrot, the Pony and other clubs checking out artists like Sonny Rhodes, Yogi and the Sweat and the X-Men, whom he liked so much that he ended up joining them at a later show at T-Birds Cafe on **July 15th**. The two-song set there was "Little Sister" and "Gloria."

One week later on **July 22nd**, he was at Rumrunners in Seabright guesting with Peter Hartung and the Remakes for a four-song set that included "Twist and Shout" and "Glory Days." That show was Bruce's 14th of the summer, easily the longest string of shows since 1982. But the best was still to come just 24 hours later.



BERNIE RANELLONE PHOTO

Opposite: With Nils, 6/9/89. Above with Cats 7/9/89 and with Bobby Bandiera 6/24/89.

July 23rd looked to be a typical night at the Pony. Cats was on stage, the crowd wasn't particularly large, when who should walk in to shake things up? Bruce, Patti and family hit the Pony around 11 p.m., but instead of hiding in back or in the DJ booth, Bruce and Patti were out with the crowd. Bruce was even happy to let people buy him a drink, and he drank almost all of them. And dancing? Bruce danced with many of the females in the crowd, and Patti with some of the men. Cats had gotten about halfway through Bob Seger's "Old Time Rock 'n' Roll" when Bruce literally grabbed the mike from the stage and finished the lead vocal from the dancefloor.

After being admonished by the band, Bruce climbed onstage for a superb and loose set that included "Houng Dog,"

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"From Small Things," played for the first time in many years, "Under the Boardwalk," "Sweet Little Sixteen," during which he poured most of a beer on himself, "Glory Days" and finally an 11-minute version of "Carol." During "Glory Days" Bruce told the crowd, "It's good to be in Asbury Park. It's so good to be home. If I never played in all those stadiums and Madison Square Garden, and if I had just played here, I'd be satisfied." The music kicked back in, just before he added, "But as I got older, I realized that was bullshit." You can't play the minor leagues forever, he inferred.

The **July 27th** show at Headliners was much the same, with Bruce spending a lot of much the same, with Bruce spending a lot of time with the crowd, dancing and drinking away most of the night before hitting the stage with the Fabulous Greaseband for "Long Tall Sally," "Under the Boardwalk," "Sweet Little Sixteen" and "Glory Days."

The Summer Club tour moved to its smallest venue so far at Cheers in Long Branch, a club that might hold 100 people. On **August 2nd** Bruce joined Bobby Bandiera for "Willie and the Hand Jive."

Bruce's next performance was one weeks in the making. Nils and Clarence spent their summer as part of Ringo Starr's all-star band, and since the tour had hit the east coast, other E Streeters — notably Roy Bittan and Max Weinberg — had shown up and played with the band. So naturally, when the tour finally hit Jersey, in a show at the Garden State Arts Center in Holmdel on **August 11th**, the entire band, minus Danny, was present. Bruce hit the stage for four songs including "Get Back," "Photograph," "Long Tall Sally" and "With a Little Help From My Friends."

Just before our deadline, on **August 16th**, Bruce again joined Bobby Bandiera at Cheers in Long Branch for a strong 45-minute set, which included "From Small Things" and "Keep a Knockin'." Bandiera seems to have become Springsteen's favorite partner this summer and their sets together have been spirited.

There's no reason to think these wild summer nights have come to an end; the only roadblock would be a return trip to California. Though he has made surprise appearances there before, the venues out west just don't seem to inspire him like being home in New Jersey. So until he leaves, folks on the Shore will keep guessing when and where, while the rest of the country keeps counting the shows.

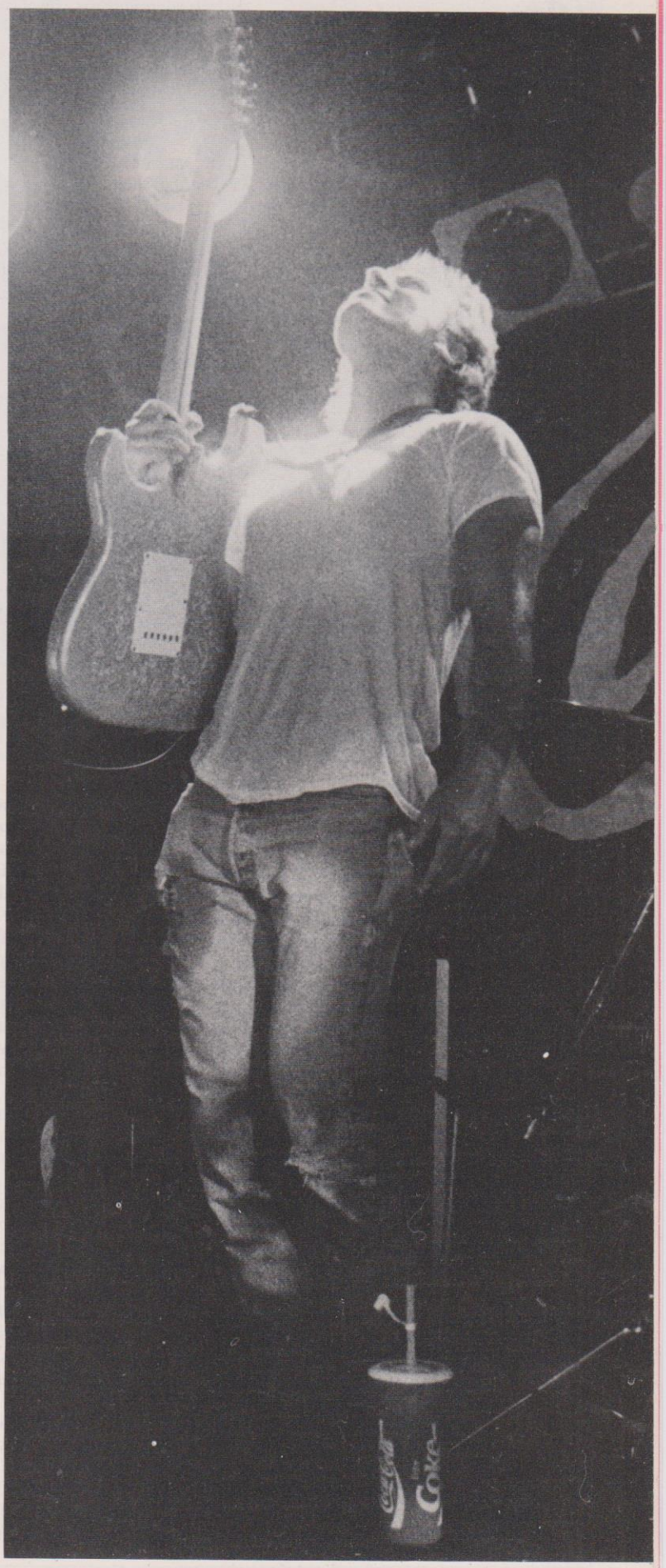
Special thanks to Bert Haughin and Stan Golds for their help in compiling this information. Also thanks to Jim Lewis, Debra L. Rothenberg, Steve Bumball, Billy Smith, Marty Venturo, Bernie Ranellone, Jacklyn Moore, Art Masgiochi, Cathy Bell, Robert Klausner, Danny McCue, Elliot Zucker, Bjorn Johansson, Tim Dixon, Diane-Lynn Patrick, Bob Mroczek, Marilyn and everyone else who filed a report.

Above: With Gary US Bonds 7/3/89. Left: Ending the show with La Bamba 7/1/89.

PROVE IT ALL NIGHT

Addendum, Part One

6/3/89 Baltimore, Md., Hotel Carlyle
Bruce sings "Lovin' You" at friend Denise Rubin's wedding.
6/20/89 Pt. Pleasant Beach, N.J., Martells
Bruce climbs onstage early in the evening with Bobby Bandiera for a version of "Kansas City."
6/24/89 Asbury Park, N.J., Stone Pony
The summer tour of 1989 hits full stride in a three-song set with Bobby Bandiera. He does his first ever public version of "Hound Dog," a slow arrangement of "Under the Boardwalk" and a long "Glory Days."
6/29/89 Neptune, N.J., Headliner
Bruce joins the Fabulous Greaseband for a 20-minute version of "Twist and Shout."
6/30/89 Atlantic City, N.J., Bally's Grandstand Under the Stars
Bruce joins Jackson Browne for the first time in seven years on "Stay," "Sweet Little Sixteen" and "Running on Empty." This is Bruce's first performance in Atlantic City since Steel Mill.
7/1/89 Asbury Park, N.J., Stone Pony
La Bamba and his Big Band are joined by Springsteen for the final encore of "Long Tall Sally."
7/3/89 Long Branch, N.J., Cafe Bar
Bruce joins Gary U.S. Bonds for the first time in many years for his longest set of the summer. This Little Girl/Angelyne/Bony Moronie/ Your Love/Dedication/New Orleans.
7/9/89 Asbury Park, N.J., Stone Pony
Bruce joins Cats for "Travelin' Band."
7/15/89 Asbury Park, N.J., T-Birds Cafe
Bruce guests with X-Men on "Little Sister" and "Gloria."
7/22/89 Seabright, N.J., McLoone's Rumrunner
Peter Hartung and the Remakes invite Bruce onstage for a four-song set that includes "Twist and Shout" and "Glory Days."
7/23/89 Asbury Park, N.J., Stone Pony
In a wild show, Bruce arrives early with Patti and other family members. After dancing with many in the crowd, Bruce grabs the microphone from Cats and finishes the vocal of "Old Time Rock 'n' Roll" from the middle of the dance floor. He eventually gets to the stage for a long and loose set that includes "Hound Dog," "From Small Things," "Under the Boardwalk," "Sweet Little Sixteen," "Glory Days" and an eleven-minute version of "Carol" that ended long after 2 a.m.
7/27/89 Neptune, N.J., Headliner
In another wild set, Bruce joins the Fabulous Greaseband for four songs. Long Tall Sally/Under the Boardwalk/Sweet Little Sixteen/ Glory Days.
8/2/89 Long Branch, N.J., Cheers
In a bar that holds barely over 100 people, Bruce joins Bobby Bandiera for "Willie and the Hand Jive."
8/11/89 Holmdel, N.J., Garden State Arts Center
Bruce and nearly all the members of the E Street Band join Ringo Starr and friends on stage. Bruce sings on: "Get Back," "Long Tall Sally," "Photograph" and "With a Little Help From My Friends."
8/16/89 Long Branch, N.J., Cheers
Bruce joins Bobby Bandiera during his regular Wednesday night stint for a 45-minute set. Highlights include "From Small Things" and "Keep a Knockin'."



Consumer reviews of current CDs

BY LYNN ELDER

For the benefit of our readers, *Backstreets* provides ratings of unauthorized releases currently in circulation. *Don't* write us asking where these can be obtained because we don't know and even if we did we wouldn't tell you since we do not wish to help those selling this illegal product make a profit. *Backstreets* in no manner, shape or form endorses these types of material. These reviews are provided by our columnist solely for informational purposes and to be perfectly honest our bottom line advice is that you'd be better off not spending so much money on products of this sort as over time legitimate collectibles have proven to be much more valuable and in demand. But despite those words, some collectors will still seek this material out and for those collectors, our reviews should help you steer clear of the real losers. Unauthorized CDs are growing in numbers and with that growth expect some real ripoffs — our word of advice is let the buyer beware and demand to listen to material before you buy it. Each title here has been rated for packaging, performance and sound quality on a scale of one to ten, one being downright awful and ten being the quality generally found in legitimate releases.

● Live at Winterland
Packaging: 7
Sound Quality: 7
Performance: 10

Live at Winterland is another CD rerelease of a famous vinyl bootleg, *Live in the Promised Land*, taken from the December 15, 1978 radio broadcast from Winterland in San Francisco. The three-disc set utilizes the same cover as the vinyl bootleg, but is not from a tape of the broadcast, instead using a soundboard recording that contains the unaired final song of the night, "Quarter to Three." Though the sound of the set must be described as excellent, one has to be disappointed that the CD isn't just a bit more brilliant or dynamic. Whereas the first CD on the Great Dane label, *You Mean So Much to Me*, represented such a marked improvement over known tapes, the *Winterland* set sounds just like a tape, lacking the telltale punch and crispness of a CD; it just doesn't leap out of the speakers the way *You Mean So Much to Me* does.

The show itself, however, is beyond reproach. Coming late on the *Darkness* tour, soon-to-be *River* songs like "The Ties That Bind," "Point Blank" and "Independence Day" are played with vengeance. Additionally, versions of "Badlands," "Backstreets/Drive All Night," "Prove It All Night" and "Santa Claus" (with its hilarious marathon-length story) are up there with the best of them. As for packaging, the double jewel box is handy and the design of the set is simple and appealing. A 16-page booklet offers additional photos and transcriptions of Bruce's stories and introductions from the night. The *Winterland* CD set is superior in all ways to any prior vinyl bootleg of the same show. However, if one is expecting digital quality sound, these discs will not blow you away.

The problem for collectors with both this set and many of the European bootleg CDs is finding them. With customs cracking down at points of entry, most bootleg CDs are remaining on the continent, with only small quantities reaching the US market. Costs are high, but the title offers an excellent document of one of Springsteen's most important broadcasts.

Darkness *boot CD: A must to avoid.*

● At the Edge of Darkness
Packaging: 3
Sound Quality: 3
Performance: 7

Easily the worst Bruce Springsteen boot CD yet. *At the Edge of Darkness* is the first CD to offer Springsteen material that, for the most part, had not been available to collectors in tape form. Unfortunately, the quality of this disc is abysmal, lacking any detectable high end, sounding flat and muffled. The material is all outtakes from early *Darkness* sessions, and includes two new songs: "Get that Feeling," which sounds like it was written to be covered by Southside, and "Bring on the Night," a very rough rehearsal song with almost no developed lyrics. Also included are instrumental versions of "Candy's Room," "Talk to Me," "Badlands" and other common outtakes like "The Promise" and "Racing in the Street." The selection is good, and though very early in the recording process for *Darkness*, many of the performances are first rate, but it's all for naught on *At the Edge of Darkness* because you can barely hear them. The sound quality here would be considered horrid on a vinyl bootleg and its appearance on CD only heightens the awfulness of it. As for the packaging, fuzzy two-color photographs (and out of register to boot on the copy we saw) and incorrect titles are on a par with the quality to be found within.

● Live at the Bottom Line
Packaging: 7
Sound Quality: 6
Performance: 10

This two-disc set is taken from one of Springsteen's most famous shows, the August 15, 1975 Bottom Line simulcast, aired live on WNEW in New York. It is undeniably one of Springsteen's best shows — Max Weinberg even cites this as his personal favorite. The set list was outstanding, containing much of *Born to Run*, which was still unreleased at the time. Highlights are the slowed down "E Street Shuffle," a killer "Kitty's Back," and great covers like "Then She Kissed Me" and "Every Time That You Walk in the Room." The CDs faithfully reproduce the great music of the broadcast, but the problem here is that the mix and the sound quality of the original broadcast were never excellent to begin with. The *Bottom Line* CDs offer the best possible sound quality from a flawed source — we'd call it very good — but not near the quality of the Jimmy Iovine engineered broadcasts on the '78 tour.

The packaging on *Bottom Line* is quite satisfactory, and includes an inner booklet with extra photos and transcriptions of all of Bruce's spoken introductions throughout the show. Like its *Winterland* counterpart, the *Bottom Line* CD is a rerelease of a show first issued on some famous vinyl bootlegs in the seventies. In homage to those early boots, the cover of *Live at the Bottom Line* is a reprint of the cover of *Live on Coral Records*.

● Oh Boy
Packaging: 10
Sound Quality: 7
Performance: 9

This CD is of the 1978 Charleston, WV show and it is titled after the Buddy Holly song that started the set off. It was Holly's birthday so Bruce ripped into one of the only known versions of his cover of this tune. And the song, like the rest of the night, is hot. Though this ranks slightly below the Winterland or Passaic shows in terms of performance, it is up there with the best.

A very good tape of this show has been floating around for sometime now and has been a favorite with collectors. This CD is from that tape and though the sound is very good, it does not improve upon the tape sound considerably. In other words, if you have a good tape of the show, the CD will not offer any better sound.

The CD, however, does feature some of the nicest graphics and packaging we've yet seen on boot Bruce CDs. One would have to question the wisdom of paying such high prices for package alone, but this wouldn't mark the first time collectors have done that.

Various notes: Though we haven't actually heard or seen it, so we cannot give *our* opinion, word is that the new CD of *Born to Run* outtake material is hot. The *ICE* Newsletter for CD fanatics reported that the sound is exceptional and some rare material is included. The cover is an outtake photo from the album cover sessions. We've also heard that the *Laurel Canyon Demos* released earlier this year have already been repressed, the first time any Bruce CD has seen a second edition. The sound is reportedly better this time around and the tunes have been paired with a twin CD of the Hammond Demos and released under the title *The Early Years, Vol. 1 and 2*. We'll report more next issue.

Behind the Boss' Back

By Michael MacCambridge

In 1978 Dave Marsh wrote in *Rolling Stone* about Bruce Springsteen that "more has been written about him — and about what has been written about him — than any other rock performer in recent years, with the possible exception of Mick Jagger." In the decade since then, the writing on Springsteen has increased exponentially, along with his stature in the rock industry.

For a time in the mid-'80s, it seemed unthinkable to interview a rock star without asking him his opinion of the new king of rock 'n' roll. Because of that, the quotes collected from Springsteen's peers have attained critical mass also.

From Pete Townshend's famous review of *Darkness on the Edge of Town* ("fucking triumph") to a chillier review of his later work from the likes of Keith Richards, the quotes on Springsteen have ranged all over the map. Here's a sample of what some of Springsteen's peers have said.

ADAM ANT:

"Springsteen represents everything great about rock 'n' roll . . . I think Bruce would do the same show for three people as he would for 30,000."

—*Nightwatch*, July 23, 1985

JACKSON BROWNE:

"He's my favorite. Bruce definitely had an impact on me — not that I could come close to rocking out like he rocks out. I mean Bruce is a real rocker. I think I'd be flattering myself if I said I was a real rocker."

—*Rolling Stone*, 1983

JOHNNY CASH:

"I wish I'd written those two songs. Why didn't I write 'Johnny 99' and 'Highway Patrolman'? Springsteen's great."

On changing the last line of "Johnny 99" to "Shave off my hair and *Burn* Johnny 99": "I was taking a big liberty, changing a Bruce Springsteen lyric — but he wasn't there so I went ahead and did it. I had to fight to get to do 'Johnny 99.' The record company people kept saying, 'You don't want to do a Springsteen song!' I said, 'Yeah, I do.' I even went to New York and talked to the president of the company about it. He said, 'I don't want to hear you do Springsteen, I want to hear you do Johnny Cash.' I said, 'But I gotta do these two songs, they feel so right for me.'"

—*Musician*, 1988

BOB DYLAN:

"I'm not particularly into this American thing, this Bruce Springsteen-John Cougar America first thing. I feel just as strongly about the American principles as those guys do but I personally feel that what's important is more eternal things. This American pride thing, that don't mean nothing to me. I'm more locked into what's real forever. . . . I'm not saying anything bad about those guys, because I think Bruce has done a tremendous amount for real gut bucket rock 'n' roll — and folk music, in his own way. And John Cougar's great, though the best thing on his record, I thought, was his grandmother singing. That knocked me out. But that ain't what music's about. Subjects like 'How come we don't have our jobs?' Then you're getting political. And if you want to get political then you ought to go as far out as you can."

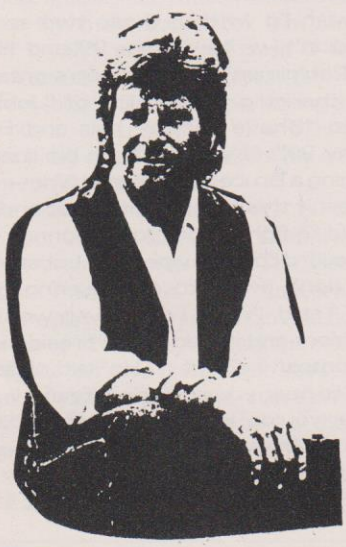
—*Rolling Stone*, 1986

JOHN FOGERTY:

"Hey, ya know what I like? I like Bruce Springsteen's record. I've actually heard enough cuts from it that I think I'll buy it. There's one cut called 'I'm Goin' Down'; he's obviously listening to Buddy Holly or somebody melodic like that, instead of all that Phil Spectorish/East Coast rock."

On the fact that both Fogerty and Springsteen's music is seen as symbolic of America: "Yeah, they'll probably say my Bruce Springsteen influence is starting to show."

—*Musician*, 1985



MICK JAGGER

"I saw Springsteen in his long stint at the Meadowlands in New Jersey." (Jagger is then asked if he stayed for the whole show.) "Oh, *yeah*." (laughs) "Sure, through the beer and everything. I liked it. I thought the band sounded wonderful; I thought he sounded wonderfully well. It was better than when I saw him the last time around. I thought the drums sounded fantastic. I took the kids also. To tell you the truth, the kids did not like it very much."

—*Rolling Stone*, 1985

BILLY JOEL:

"In the old days we used to see each other's gigs a lot. I think we went in different directions. I try to use economy, where Bruce can expound. I think he uses *a lot* of words very well. I like to use as few words as I can, because efficiency is something I like. He's also taken performance to its height. He lives to perform. I don't think Bruce's music has impacted on my music. I like his purity, I admire that spirit of purity. I mean, he's living his rock 'n' roll dream. Rock as religion, rock 'n' roll as heroism. And he's proved it. He is the essence of it."

—*Rolling Stone*, 1986

JOHN LENNON:

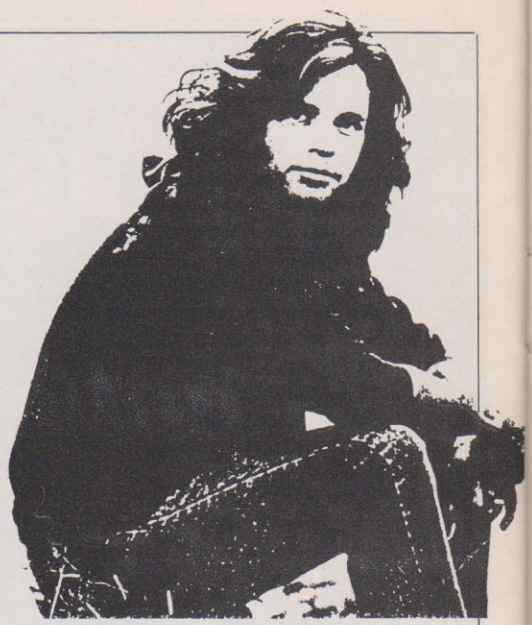
"God help Bruce Springsteen when they decide he's no longer God. I haven't seen him — I'm not a great 'in'-person watcher — but I've heard such good things about him. Right now, his fans are happy. He's told them about being drunk and chasing girls and cars and everything, and that's about the level they enjoy. But when he gets down to facing his own success and growing older and having to produce it again and again, they'll turn on him, and I hope he survives it. All he has to do is look at me and Mick . . . I cannot be a punk in Hamburg and Liverpool anymore. I'm older now. I see the world through different eyes."

—*Rolling Stone*, 1980

NICK LOWE:

"I think the guy, because of his immense popularity, is under a lot of pressure to deliver the goods."

—*Kansas City Star*, 1981



JOHN COUGAR MELLENCAMP:

"For some reason, I don't know how to use a piano player any other way than Springsteen. I'm not planning on having a piano player unless I can't make it work without one. If *American Fool* sounds like Springsteen, I'll cut my fuckin' nuts off!"

—*Rockbill*, 1982

"I didn't even think about the Springsteen comparison [to his own three-hour *Scarecrow* concerts]. What Springsteen does is a marathon. What we do is a sprint. But I'm becoming convinced that the comparison is good. I feel like I'm giving something back to the people, and if Springsteen is doing that, too, well, great. If rock 'n' roll took a bigger cue from what he's doing and what I'm doing, I think rock 'n' roll, at least in the arenas, would be better for it. . . .

"I had never even seen Springsteen perform live until last December [1985] in Indianapolis. I remember saying to one magazine, 'I can't wait until I meet Bruce Springsteen so I can tell him what a problem he's been for me.' So when I met him at that show, I told him. He acted like he was my big brother, which was nice. He said he really liked 'Pink Houses.' And I said, 'Well, I stole it all from you.' We laughed and shook hands.

"Somebody once said to me, 'When Jon Landau said he saw the future of rock 'n' roll in Bruce, he was right.' Look at all these guys who do the exact same fucking thing. Me, Petty, Seger, a whole bunch of us who are American singer-songwriters. We're all the same age, we all listened to the same music. What do people expect?"

—*Rolling Stone*, 1986

"Look out, Binghamton, here we come, the second-best rock band in the world."

—stepping off touring bus,
on *Scarecrow* tour, 1986
reported by David Wild, *Rolling Stone*

TOM PETTY:

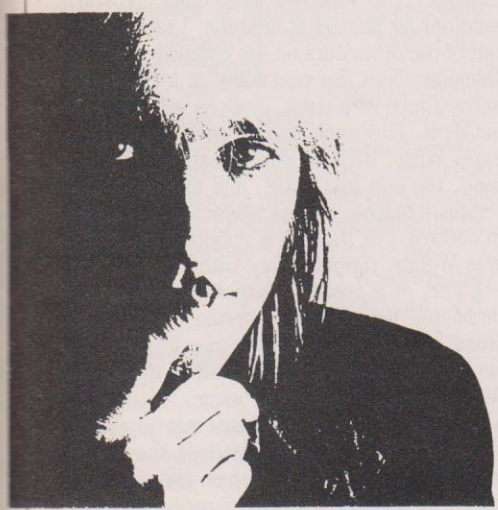
"I've noticed that I can't get near an audience as Bruce Springsteen does. They rip me up. Bruce can walk *through* them. I think they look at him as their buddy. With me, there seems to be some violent or sexual vibe."

—*Playboy*, 1982

On being compared to Springsteen by the English press in the late '70s: "Bruce had already had a couple of albums out, and he was over there. I always thought I was a little bit different than Bruce . . . but I knew Bruce, and I think all those artists had sort of a mutual feeling among themselves that there was us and there was them. And the comparison would be a good one in that we were both trying to do our own songs at the same time. I don't think I'm quite as uncomplicated as Bruce. I think I'm a little more complicated person than Bruce is. . . .

"But I think he's a terrific talent, always did. There's a lot of good people, and there was at the time, so I'd never really thought of myself as . . . I'd be very uncomfortable being that popular."

—*BAM*, 1987



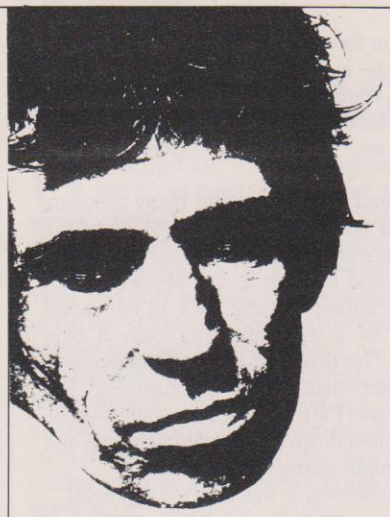
ROY ORBISON:

"I was really cool until I had to stand on the side of the stage during Bruce's speech. He said so many nice things, I didn't know what to say. (laughs) But I took the speech from him. He had it written down and I said, 'Can I take this speech?'"

—*Rolling Stone*, 1988

KEITH RICHARDS:

"Yeah, [the negative press Springsteen received after his divorce] was kind of surprising. In fact, the last overdub that Patti [Scialfa] did for this record, she walks in with this guy. 'Hi, Patti, how're you doin'?' We're talking. The guy is standing in the doorway, and I turn around, and suddenly I realize it's BRUCE. (laughs). Oh, oh, *naughty, naughty, naughty* . . .



"I've met Bruce two or three times. We've had several good chats, usually at some release party or premiere, and we just end up in the corner talking. He's a sweet guy, a nice guy. Mind you, I think four-hour shows really are WAY over the top. To me, a great rock 'n' roll act does twenty minutes. . . ."

Asked his opinion of Springsteen's music: "Bruce? That's a tough one, because I like the *guy*. But the music . . . I don't know. I'm the toughest taskmaster of all time. I'm going to annoy a lot of people. Bruce? To me, it's pretentious. I love his attitude. I love what he WANTS to do. I just think he's gone about it the wrong way. These are just my opinions, and okay, I'll annoy the lot of you. Bruce? Too contrived for me. Too overblown."

—*Rolling Stone*, 1988

LIONEL RICHIE:

"I dug him the most. That's because he's business. I didn't have to worry about making him the prima donna. He came in the door and said, 'I came here to do this. Just tell me where to go and I've got it, buddy.'

"After it was all over, I was vacationing in Hawaii and Bruce was there on his way to Australia for a tour. I called up and say, 'Hey, I'm here,' and we spent the afternoon hanging out, partying. He is so cool. We sat on the beach, just the two of us — no guards, nothing."

—on the taping of "We Are the World," *Playboy*, 1987

BOB SEGER:

"It sounds real good to me. It's the first time I've ever been able to understand everything he's saying without a lyric sheet."

—On hearing an early copy of *The River*, *Rolling Stone*, 1980

"I'm finally getting to know Springsteen a little better and that's great. I'd met him briefly but I had never actually sat down and talked with him, and we spent time together recently in L.A., playing our new stuff for each other. He's an admirable guy, a good person to have as a friend. The first time I heard *Nebraska* was through Jimmy Iovine. They sent him a cassette and he said, 'This can't be it; it must be roughs.' Couldn't believe it was the finished record. Since I've lived with the record, I think it's great, but I didn't get it at first. Bruce told me, 'You reach a point where you say, "There's too much between me and the audience — there's a board, there's eq, there's a band, there's a manager.' You can leap that gulf completely by doing an album that's just you, a guitar and a piano.' . . .

"I played my album for Bruce in L.A., where he's working on his next LP with the E Streeters — which sounds real good, incidentally. I spent about six to eight hours with him in his car, driving around L.A., up and down the hills. Funny thing is, when you just talk to Bruce for brief periods of time you don't get any sense of how deep he really is, since he's quite shy, very reticent. But when he loosens up, you really see that this guy is no dummy, that he's extremely bright. . . .

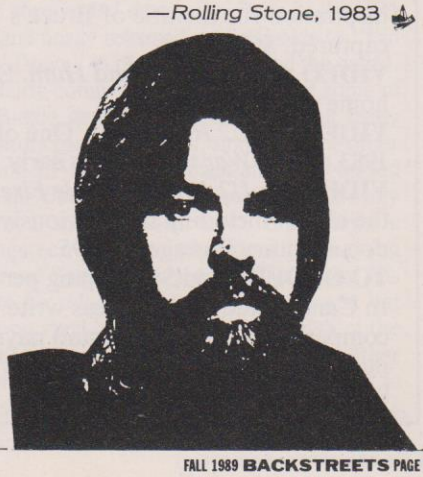
"He's got fierce moral values and principles — chiseled in stone — and you have to admire him for that. He told the story behind *Nebraska*, and to see the dedication in his eyes and hear him speak about that record, it almost took on a life of its own in his mind.

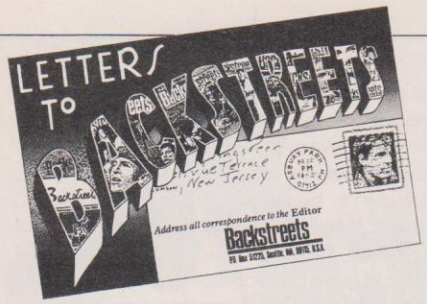
"We stopped at the top of Mulholland and played each other's records. I thought my tape deck was loud — his was *ungodly*. When we got to my stuff, me, Iovine and Bruce were in his car at the top of Mulholland in this little shopping center, and this was about twelve o'clock at night. And this girl, way at the other end of the shopping center — a good 200 yards — was standing on her lawn in her bathrobe. We woke her up! And she was waving at us, motioning, 'Turn it down!'"

—*Musician*, 1983

"I told [Bruce] about wanting to make the album a double, and he said, 'Why *didn't* ya?' To him, you know, it'd be 'Stop the world' He's definitely our fearless leader when it comes to courage."

—*Rolling Stone*, 1983





Open All Night

Dear Editor:

On this July 4th weekend, my wife and I ventured to Asbury Park N.J. . . . Since I am an avid reader of *Backstreets*, I followed your suggestion and visited The Stone Pony.

We went to see La Bamba's big band, and they were great. It turned out to be an exciting evening, not just because of La Bamba but because Bruce Springsteen and Patti Scialfa were there. They passed by us at the bar and Bruce said excuse me to us as he tried to pass. Later on in the evening we moved to a better vantage point to see the band, and Max Weinberg was standing right behind us. By now you can't believe how excited we were. What most impressed me though, was how none of the patrons bothered Bruce, Patti or Max.

In this day and age when "rock stars" are put on such platforms it was nice to see our musical heroes as regular people. You somehow don't expect to see Bruce Springsteen face to face with yourself. What seemed to be even more amazing, was that he could have been just another face in the crowd.

Bruce joined La Bamba's big band for a one song encore. They sang "Good Rockin' Tonight."

At the end of the evening many fabulous events had taken place already. Many of the patrons were standing outside the club waiting for Bruce and Patti to leave. My wife and I turned the corner to walk back to our motel when out of a dark alleyway pulls a blue Corvette. The driver of this car happened to be no other than Bruce Springsteen. His passenger was Patti Scialfa. The window of the car was rolled down. He waved goodbye and said good night to me and my wife.

As I said before, it was an exciting night!

Craig Cerasoli
Bronx, NY

I Wanna Marry You

Dear Editor:

Bruce Springsteen puts more heart into his lyrics and songs than any performer I've ever heard. One can feel the emotion he pours into his songs, thereby giving them more and more meaning with every listen.

I would like to thank Bruce for helping me in doing something I've had trouble getting up enough nerve to do. I took my girlfriend out for the night armed with a cassette tape and a bottle of champagne (guess what I'm up to yet?). The cassette had six Springsteen love songs of which she had to listen to *every* word of two of those, "The Way," and, you guessed it, "I Wanna Marry You." The latter was the last song on the tape, and as she heard the first chorus her eyes widened in shock. Then she said what I was hoping she's say. We're going to be married the end of this year.

Bruce, you've been with me from high school through college and have helped me through some pretty difficult times, but I feel especially grateful for your assistance when I had to ask the big one.

Eric Nerenberg
Silver Springs, MD

Independence Day

Dear Editor:

I graduated from college today and I feel. . . weird. It absolutely amazes me as to how much I thought about my past, and my future, today. As I was driving to the commencement, the DJ on the radio said, "Here's one for all you guys that are graduating today!" Then to my pleasant surprise, "Born to Run" was played. My heart began to pound and my foot grew heavier on the gas pedal. I turned the stereo up so loud I thought the speakers would explode. The windows were open and warm summer air buzzed around me. I raced in and out of the other cars on the highway, not even thinking about the possibility of a cop sitting somewhere with radar, or even worse yet, an accident. However, at that moment, I didn't care. With "Born to Run" blasting at top volume, the sun in a blaze, and me driving my "sleek machine," I was ageless, carefree and in control. For those few magical moments, I was Wendy, running away with Bruce.

Later, at a post-graduation party, a friend dedicated the acoustic version of "Thunder Road" from the live set to me. For the first time, that song scared me half to death. My fear began when Bruce sang: "So you're scared and you're thinking that maybe we ain't that young anymore." I realized then that I was not that ageless, carefree and in control person I thought I was as I raced down the highway only hours before.

Through the rest of the song, I cried like a baby as I listened to Bruce talk to me. I began to feel weak and frail. And forget it when he sang: "Your graduation gown lies in rags at their feet." But then I felt my strength being restored as he proclaimed: "It's a town full of losers and I'm pulling outta here to win!" I realized then that my whole life was ahead of me, and yet another part of my life was behind me. It was a wonderful, yet painful way to recall my "glory days."

During this time, I was also reminded just how powerful Bruce and his music really are. It's amazing how much you can learn about yourself through the words of a man you've never even met. Right now, I am nothing but a pile of mush, surrounded by a room full of Bruce. My bedroom looks more like it should belong to a high school student instead of a college graduate—Bruce is everywhere!!!

(Continued on next page)

BOSS TV

VHS ONLY ALL OFFICIAL ALL HI-FI

VIDEO #1: ***Folkways: A Vision Shared.*** Video history of the music of Woody Guthrie and Leadbelly. Exclusive live footage of Bruce and the E Street Band performing "Vigilante Man" and "I Ain't Got No Home." Bruce interview and more. $19.95

VIDEO #2: ***Hurricane Irene.*** 1987 benefit concert with live performances from Little Steven, Peter Gabriel, Youssou N'Dour and more. $19.99.

VIDEO #3: ***Thunder Road.*** Robert Mitchum's 1958 classic was the inspiration for the title of Bruce's "Thunder Road." 1950s cinema style captured. $69.95.

VIDEO #4: ***U2 Rattle and Hum.*** Spectacular concert film gets greater on home video. $24.99.

VIDEO #5: ***U2 Red Rocks.*** One of the hottest live videos ever. Recorded in 1983 on the *War* tour, this is early U2 at their best. $19.95.

VIDEO #6: ***U2 Unforgettable Fire Collection.*** Collects all the videos from the album including the previously unreleased "Bad" and in-studio documentary footage. $29.95.

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(Continued from previous page)

I will never be able to listen to either one of those songs without feeling a little twinge . . . a little fear, a little confidence, a little pain or a little love. Those songs hold very different meanings for me now. I have loved those songs for years, as well as their author, but now I think I love their author even more than I ever have before.

"Someday girl, I don't know when . . ." I don't know when that "someday" will be or where "that place" is quite yet, but I do know that as long as I have Bruce with me, singing those songs, I'm going to be just fine.

Sue Jensen
Peekskill, NY

Tougher Than the Rest

Dear Editor:

I slept on the sidewalk in downtown Seattle in the drizzle for tickets to the *Tunnel of Love Express Tour.* Many people were there with me and we all had a good night together. One of the local radio stations brought us doughnuts and coffee. It was a good experience.

In the two weeks preceding the two shows (both had sold out, I might add, in four hours), the radio stations here ran all sorts of contests, all of which included front row tickets as a prize. This made me extremely angry because oftentimes the winners weren't even fans, they had just been lucky.

And where was I? In the 32nd row on the side. Where was the woman in front of our line? At least 12 rows back. I think radio stations have no right to reserve the best tickets in the house for people who are lucky. Even the radio station that brought us doughnuts had a contest and it seemed hypocritical to me.

Dana Wasserman
Mercer Island, WA

E Street Shuffle

Dear Editor:

I thought I'd write concerning the ever-debatable subject of bootlegging. Listening the other day to the "Great White Boss" bootleg (Bruce and the band live at the Bottom Line on August 15, 1975) I realized that this concert (and countless others over the years since) is a truly great moment in both Bruce's story and in that of rock 'n' roll. With Bruce reluctant to release these older shows as albums, the bootleggers do an invaluable job in making these historic moments available to Bruce's fans, and ensuring that they are not lost forever. It would be tragic if the "E Street Shuffle" intro from the Bottom Line were buried and forgotten. For me, I'll buy bootlegs because they give me a greater understanding and a fuller picture of Bruce.

David Mason
Cumbria, England

Address all correspondence to the Editor, Backstreets, *PO Box 51225, Seattle, WA 98115. We reserve the right to edit letters for space reasons. Typing and double-spacing (and shortening) your letter greatly increases the chance of it appearing in* Backstreets.

On record

The Top 10 lost Boss songs

Our feature last issue on "lost songs" was one of our most popular ever with many collectors writing to make suggestions for other cuts that are not yet on CD and to make comments on the list. The list we provided was only meant to include items that are *not* in the standard CBS library of Springsteen cuts — in other words stuff not on the commonly available commercial CD releases of the stock albums. The main additions to our list are songs available on radio shows only — we'll soon do an article just on radio shows that will outline material available on CD and vinyl that is not in the official CBS catalog.

What most collectors are interested in, however, is not so much what is available on the CD format, but what songs should they most seek out on either vinyl or CD. The upcoming book, *Backstreets, Springsteen: The Man and His Music,* features an entire chapter — "You Can Look (But You Better Not Touch)" — on Springsteen collectibles that should detail all available options. We've condensed some of that material down here and offer our choices for the top ten Springsteen non-LP collectibles that fans should seek first.

1. "The Big Payback." This tune was released only as the B-side of the "Open All Night" 45 in Holland, Spain and the UK and it was never released in any format in the US. The UK version of the 45 offers the best sound, though the song is rare enough that finding any version will do. The 45 is not easy to find even in those countries as it was pressed in limited quantities back in 1982. Backstreet Records reports at least a couple of phone calls each day asking for the 45 which is extremely hard to find now (*Backstreets* does *not* have it in stock). The song is a great *Nebraska* outtake and one of the most rockabilly inspired slices of Bruceness yet. This song is worth trying to track down though expect to pay top dollar if you are lucky enough to find a copy.

2. "The Detroit Medley." This favorite live cut of Springsteen's was commonly available on the *No Nukes* soundtrack prior to that soundtrack going out of print. If may eventually be issued on CD which should make it more common (the material has appeared on CD and on vinyl on several radio programs). A promo 12-inch was also briefly available and in any format the song is now desirable.

3. "Be True." This was the B-side of "Fade Away" as issued in the US in 1981. The 45 did not sell well so even the US pressing is now hard to find. The B-side has sprung up on several import 45s and on a few promo CDs so it should be available with a little work. At the start of the *Tunnel* tour Springsteen finally said this song should have been released on *The River* and most fans would argue it is one of the best B-sides available.

4. "Roulette" This was one of the most talked about lost Springsteen songs owing at least a little to lobbying by *Backstreets* itself. It was finally released as the B-side of "One Step Up" in the US and since then should be commonly available. It is an essential cut for any collection, however, and should not be overlooked.

5. "Held Up Without a Gun." This quick romp (just over a minute) was the B-side of "Hungry Heart" in 1980 and came close enough to getting on *The River* that some pressings of that LP list it as a cut (it is not on any pressing that we know of, just listed on the sleeve). The tune was also released on a UK 12-inch but has yet to make it to CD.

6. "Trapped" This song is the great live cover of a Jimmy Cliff song as performed frequently by the E Streeters during the early '80s. The song is available on the *We Are the World* album and CD but both are now out of print.

7. "Incident on 57th Street" (live). This live cut was obviously considered for the *Live* set but didn't make the final cut. It did show up as a B-side in the US of "Fire" though at almost ten minutes some collectors argue the vinyl pressing does not offer the sound quality it should. Much better is the CD or vinyl versions released in Japan on the *Live Collection* album or the versions of the "War" 12-inch in the UK that features this B-side.

8. "For You" (live). Like "Incident" this live track did not make it on the *Live* set but this particular song has yet to be released in the US and is only available as a B-side on import pressings or again on the *Live Collection* CD and album from Japan.

9. "Circus Song" (live). This live cut, recorded at a CBS Records convention in 1973, was released only as the B-side of a promotional single that was part of the Playback series in the early '70s. The promo 45 is rare and valuable. The song was also released on at least one radio show in a 12-inch format in the US and that, too, is a valuable and hard to find item. Though the live version does not differ too dramatically from the released version, it gives an indication of the warmth and showmanship of Springsteen's performances of the time.

10. "Janey Don't You Lose Heart." This song was recorded first during the late '70s, rerecorded during the *Born in the USA* tour and finally released as the B-side to "I'm Goin' Down" in the US and around the world. It is fairly common but an example of some of the B-side gems of Springsteen's that many collectors pass over. This, along with the other six non-LP songs that back singles released from the *Born in the USA* album, is a relatively common and inexpensive 45 that allows a Springsteen fan to greatly expand the catalog of Bruce Springsteen's work. This song has yet to be released on CD in any format but even on vinyl it is one of the highlights of the "lost" Springsteen songs and like all the other songs listed here (and unlike bootlegs) it is available in perfect studio-quality stereo.

Classifieds

PERSONALS

"HAPPY BIRTHDAY, BRUCE. YOUR BEST YEARS are yet to come." With love, Ginger Masse. Dayton, Ohio.

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BRUCE PENPALS WORLDWIDE WANTED. BETTER about my age, I'm 15. Fabrizio Fermata, Via Sciesa 38, Gallarate (VA) 21013 Italy.

MIKE THATCHER! WHAT HAPPENED? WHERE ARE you? Write to me! Tom Reagan, 16 Bowker St., Norwell MA 02061-1246.

YOUNG BRUCE FANATIC FROM WHITE PLAINES needs some Bruce Tramps to help me fulfill my lifelong dream to see Bruce in the Stone Pony. I'm presently not connected into the Shore circuit and would love to be penpals with some Bruce Tramps who might be able to tip me off on some guest appearances. I love to write letters so if you're a Bruce Tramp and want a penpal, I'm your gal. Please write me. Ms. Terry Carch, 101 Old Mamaroneck Road, White Plaines, NY 10605.

TO YKW IN BKSTS. FROM SE IN CH, VA: BUT there's another dance: all you gotta do is say yes.

OVERSEAS PENPALS WANTED FOR TWO GIRLS, ages 9 and 12. Write to Ginger Masse, 7169 Klyemore Drive, Dayton, OH 45424, USA.

BRUCE PENPALS WANTED THROUGHOUT THE world. Daniela Cellai, Via Cisanello, 34, 56124, Pisa, Italy.

WANTED: BRUCE PEN PALS FROM ALL OVER THE world! Tino Di Siena, 14017 Lakota Ave., Cleveland, OH 44111.

WANTED: BRUCE PENPALS WORLDWIDE. ZENA Mann, 32 Tower Road, St. Leonards-on-Sea, E. Sussex, England, TN37 6JE.

BUON COMPLEANNO TRINO. E. GRAZIE ANCORA, Sie Sempre Molto Carina, A Presto, Liliana.

ROCK CRITIC/SPRINGSTEEN FAN WANTS TO HEAR from other adult Springsteen fans, preferably in my area. PO Box 38, Fairview Village, PA 19409.

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(213) 399-5547

SPRINGSTEEN PENPALS WANTED. MALE OR Female. I'm 34 years old and seeing a Bruce concert is absolutely the best. Please write if you want to share the excitement. Amy Schulte, 5607 Green Circle Dr., #220, Minneapolis, MN 55343.

WANTED

I HAVE THE BEST SPRINGSTEEN VIDEO FROM '73-'89! U2, Petty, Costello, REM, Stones, Jovi, G'NR also. SASE for my list. T.V. Box 1456, Pacific Palisades, CA 90272.

LOOKING FOR: WE ARE THE WORLD CD, Collector's Guide, Darkness Tourbook, Tunnel Tourbook. Contact: Chris McCord, 261 Robinhood Road, Covington, LA 70433.

SUPER RARE VIDEO OF BARCELONA 1981 SHOW. Will trade for other rare videos, photos. . . Serious collectors only. Salvador Trepat, Tenor Massini 89, 08028 Barcelona, Spain.

TRADERS: PLEASE SEND YOUR LISTS OF AUDIO and video tapes to: Brenda Savage, 1907 6th St., Berkeley, CA 94710.

BEGINNING TAPE COLLECTOR SEEKS TO START collection by trading blanks. Please send lists to Bruce Brenner, 2642 W. San Madele, Fresno, CA 93711.

WANTED: BACKSTREETS ISSUES #3, #5 and #11 (no reprints of #11 though) to complete my collection. B. Crane, 6801 P.G. Ave., Takoma Park, MD 20912.

WANTED: MONTREAL 7/21/84 AND LOS ANGELES 11/4/84. Will trade audio, your list gets mine. Ken Handel, 15 Emily Ct., Demarest, NY 07627.

BRUCE TAPES TO TRADE. YOUR LIST GETS MINE. Bernard Lecomte, IMM. Lavoisier 25, 76370 Neuville-les-Dieppe, France.

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Rates

CLASSIFIED RATES: RATES ARE $1 A WORD for each word with 10 words or $10 minimum for all commercial ads, trades, wants, for sales, or tapes. Ads that have no commercial intent, including pen pals, messages and the like are only 50 cents per words, ten words minimum. No ads selling bootleg or unauthorized materials will be accepted. Write for display advertising rates. Backstreets assumes no responsibility for any advertisements in the magazine. Please write our Consumer Services Department if you have any problems with an advertiser. Send all ads to Classifieds, Backstreets, PO Box 51225, Seattle, WA 98115. Thanks.

BEGINNING COLLECTOR SEEKS HELP. LOOKING for live tapes and willing to send blanks in return for help from established collectors. Send lists to Ted Sadler, 11705 S.W. Baker St., Beaverton, OR 97005.

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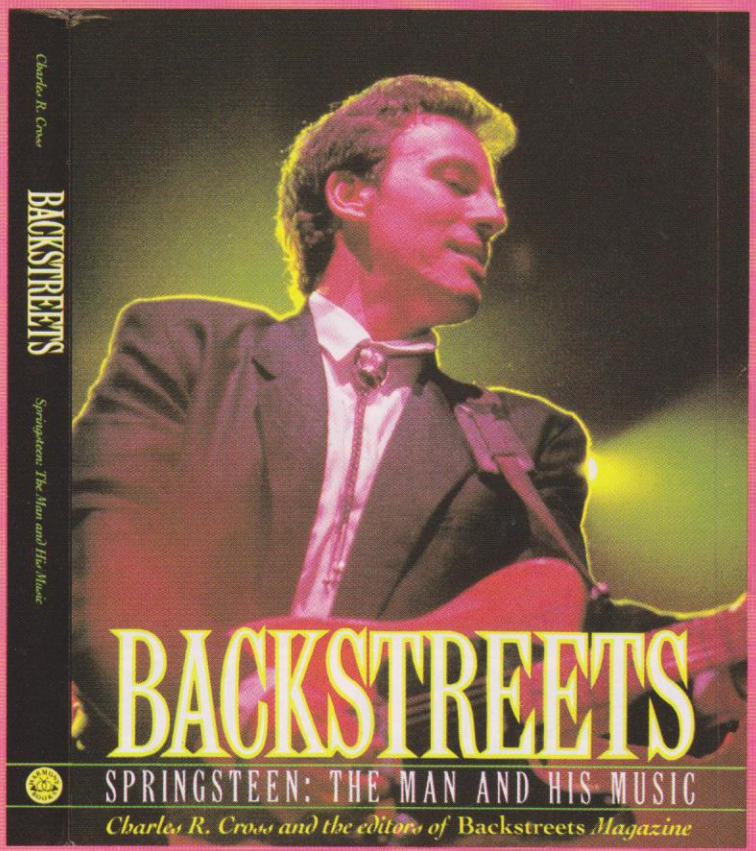
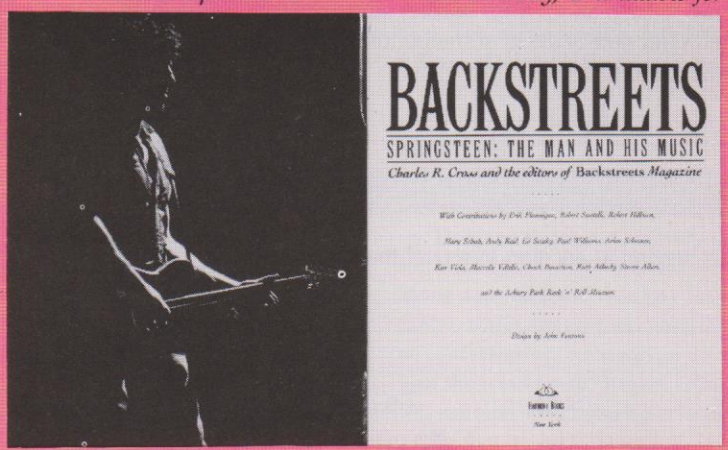

Charles R. Cross
BACKSTREETS
Springsteen: The Man and His Music
BACKSTREETS
SPRINGSTEEN: THE MAN AND HIS MUSIC
Charles R. Cross and the editors of Backstreets Magazine

After ten years in the making, the book that Springsteen fans everywhere have been waiting for arrives this fall. Written by the editors of **Backstreets**, *this book tells Bruce Springsteen's story through his music with detail and verve that separates it from everything else ever written about the Boss. A complete concert listing of every show Springsteen has ever performed is included as is the first ever sessionography, making this book essential for any Springsteen fan. This* **224-page hardbound** *book is the biggest, the most colorful and the most visually exciting book ever written about Springsteen.* **Over 150 stunning photos** *are included of Springsteen and the E Street Band — onstage and off. The book features intimate photos never before seen from Lynn Goldsmith, David Gahr, Phil Ceccola, Joel Bernstein, and dozens of other noted photographers.*



The book hits bookstores in late October but in late September a **special signed and numbered edition** *is available exclusively through* **Backstreets Magazine**. *This edition is very limited so order soon as it is sure to sell out. This special edition, released on September 23rd for Springsteen's 40th birthday, is available for* **only $24.95**, *the same price the book will have in bookstores later in the fall. The book weighs almost five pounds, so add shipping charges.* ***To order call Toll-Free (M-F, 10-5 PST)***

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FALL 1989

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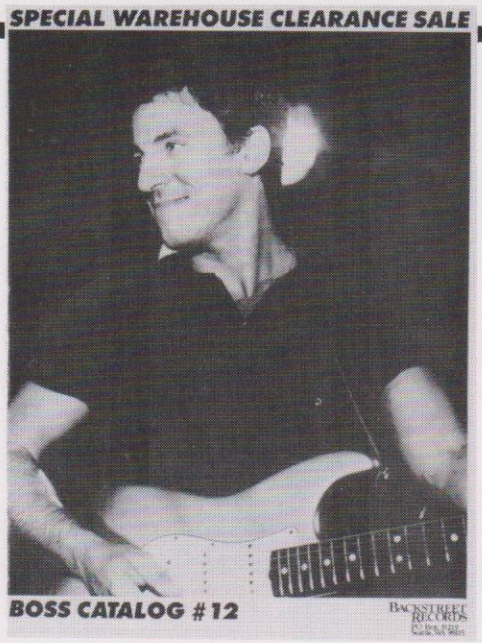

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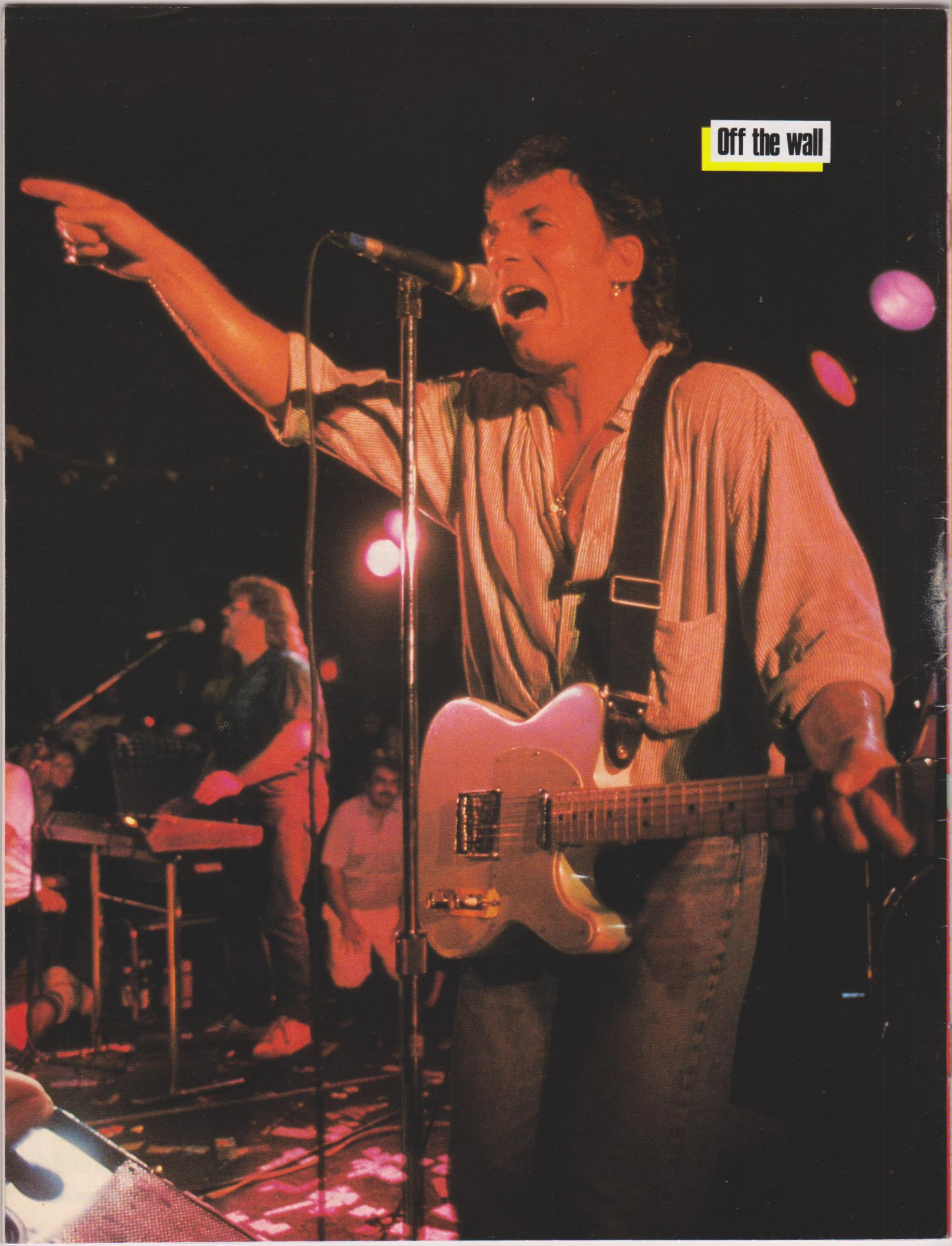
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Oliver Ackman, New York, NY; Beth Fichel, New York, NY.

Dylan Songs: "If You See Her Say Hello," "Simple Twist of Fate," "Like a Rolling Stone" (already done once with John Mellencamp), "You're Gonna Make Me Lonesome When You Go," "When the Night Comes Falling From the Sky," "Absolutely Sweet Marie," "Every Grain of Sand," "Jokerman," "Masters of War," "The Times They Are a Changing."

Fogerty/CCR Songs: "As Long As I Can See the Light," "Midnight Special," "Hey Tonight," "Have You Ever Seen the Rain," "Wrote a Song for Everyone," "Rock 'n' Roll Girls," "Centerfield."

U2 Songs: "All I Want is You," "With or Without You," "A Sort of Homecoming," "Love Rescue Me," "Pride (In the Name of Love)," "When Love Comes to Town," "The Sweetest Thing."

Mellencamp Songs: "Between a Laugh and a Tear," "R.O.C.K. in the USA," "Justice and Independence '85," "Cherry Bomb," "Jackie Brown," "Pink Houses."

Van Morrison Songs: "Domino," "Brown Eyed Girl," "Into the Mystic," "Brand New Day," "Crazy Love" (done occasionally in soundchecks).

Songs Suggested That Springsteen Has Already Played: "Old Time Rock 'n' Roll" (Asbury Park, NJ, 7-23-89), "Double Shot of My Baby's Love" (South Bend, IN, 9-9-78), "Deportee" (Los Angeles, CA 8-28-81), "Fortunate Son" (Asbury Park, NJ 10-31-87), "Who'll Stop the Rain" (New York, NY 12-18-80), "Bad Moon Rising" (Paris 6-18-88), "Rave On" (Los Angeles, CA 7-7-78), "Travelin' Band" ('84 and '85 tour), "Ain't Too Proud to Beg" (Detroit 10-4-75).

Songs We Can See Working: "(Sittin' on) The Dock of the Bay," Otis Redding; "Suspicious Minds," Elvis Presley; "Brand New Cadillac," The Clash; "Gimme Some Lovin'," Spencer Davis Group; "All the Young Dudes," Mott the Hoople; "River Deep, Mountain High," Ike and Tina Turner; "Reach track," Patience," Guns N' Roses," We Will Rock You," Queen; "Summer of '69," Bryan Adams.

Why You Chose The Songs You Chose:

"Little Red Corvette," Prince. In Backstreets #11 you reported that Bruce asked for and received permission from Prince to perform this song. I've been waiting ever since. (Elliot Zucker, New York, NY)

"For the Love of Money," The O'Jays. A perfect song to add the Horns of Love. (Lynnea K. Berg-Rinne, Ft. Bragg, CA)

"Romeo and Juliet," Dire Straits. Did Bruce write this? (Rod Garp, Scott AFB, IL)

"Powderfinger," Neil Young. This classic has been shamefully ignored by rock radio in favor of more mainstream songs like "Heart of Gold." It's been brought back to life recently by the Cowboy Junkies and could benefit from the Bruce treatment. (David Grubbs, Greensboro, NC)

"When the Night Comes Falling From the Sky," Bob Dylan. Sorry Dylan fans, but the man's excellent compositions cry out to be rescued from him by competent musicians. I heard Jeff Healey do this and thought immediately of Bruce. (Mark Zeiger, Midland, TX)

"Build Me Up Buttercup," Foundations. The song is just begging for an E Street arrangement. (Fran Carroll, Hatboro, PA)

"I Want Candy," The Strangeloves. It has a Bo Diddley beat and would make a terrific lead into "She's the One." (H.L. McCarthy, Wilton, CT)

"Brand New Cadillac," The Clash. Two of Bruce's favorite topics: sexual frustration and cars. Part of a Cadillac medley? (K. Leichort, Regina, SK)

"Unsatisfied," The Replacements. Because Paul Westerberg is the best rock songwriter since Bruce. (Fran and Karl Byrn, Santa Rosa, CA)

"Get Outta My Dreams (Get Into My Car)," Billy Ocean. 40,000 fans singing it at the end of the '88 UK shows can't be wrong. (Graham McIntosh, Northumberland, ENG)

"Groove Me," King Floyd. A funky number with a reggae touch that Bruce could have a lot of fun with. (Bob Bobarsky, Old Saybrook, CT)

"(Ain't Nothin' But a) House Party," J. Geils Band. A great encore song, played right before "Quarter to Three" or the "Detroit Medley." (Thomas Reagan, Norwell, MA)

"A Million Miles Away," The Plimsouls. I doubt that Bruce would bother with it, but I wish he would. (Jack Winover, Little Rock, AR)

"House of the Rising Sun," The Animals. If ever there was a song destined to be a Bruce cover, this is it. (Sharryl Goldstein, San Francisco, CA)

"Reach Out, I'll Be There," The Four Tops. This Motown classic would be perfect for Bruce. I can almost picture Bruce and Clarence doing the choreographed dance steps. (Mark Reynolds, Norton, OH)

"The Boys Are Back in Town," Thin Lizzy. If and only if the E Street Band is on tour with him. (Jan Sweeney, Marco Island, FL)

"Wonderful Tonight," Eric Clapton. Would have been perfect on the *Tunnel* tour, just before "Rosalita." (Tom Pareti, Chicago, IL)

"Shoot Out the Lights," Richard Thompson. Intense lyrics. Intense guitar. What more could Bruce be looking for? (Robert Allen, Redmond, WA).

Our next contest was inspired by an entry in *Ball of Confusion*. Rob Garp suggested Dire Straits' "Romeo and Juliet" as a song for Bruce to cover, and commented jokingly "Did Bruce write this?" That got us thinking about the many songs over the past few years that sound like they could have been written by Bruce, but weren't. Now, we're not talking about the obvious Jersey Shore artists, who have the same influences and the stigma of sounding too much like Bruce anyway. We're interested in artists like Dire Straits who have no Jersey connection. Could the Bodeans' "Only Love" fit on side two of *The River*? Is the recent Beach Boys tune the music to "Hungry Heart" with new lyrics? We would like you to suggest a song or two that you feel is thematically or musically in the Springsteen style, or songs that sound like blatant rip-offs of Springsteen's own songs, and tell us your reasons why. It should go without saying that any song on the *Eddie and the Cruisers* soundtrack is disqualified upfront. So think about those almost Bruce songs, and jot them down on a postcard telling us why you think they sound like Bruce. The more way out the better. Can you justify Prince's "Raspberry Beret" as being Bruce influended? Give it a shot. Send your suggestions, along with your return address, on a postcard to: *On the Dark Side*, Backstreets Magazine, PO Box 51225, Seattle, WA 98115. We'll pull five entries at random, and those winners will receive Backstreets 1989 Staff T-shirts. Contest deadline is October 15, 1989. We'll print the best suggestions in our next issue.

In the news

S.O.A.P. fights

BY ROBERT SANTELLI

In the mid-'70s the acronym S.O.A.P. stood for the Sounds of Asbury Park, a media-created phrase that described the R&B-influenced and horn-driven rock heard in many of the city's bars back then. These days S.O.A.P. stands for the Society of Associated Performers, a new, non-profit organization based out of Asbury Park, made up mostly of veteran Shore musicians.

"We want to be a lobby and a power base for Shore music and Shore musicians," said Paul Whistler, one of S.O.A.P.'s founding members and the leader of the band, Paul Whistler and the Wheels.

With Asbury Park in the midst of a massive re-development program, a number of Asbury Park musical landmarks have either already been razed or are slated to be torn down in the future, including the Stone Pony, the Shore's flagship rock club.

Re-development plans have caused the closing of the Asbury Park Rock 'n' Roll Museum, and the infamous Circuit — Ocean and Kingsley Avenues — is no more.

Among those musicians involved in the formation of S.O.A.P. are Sam Cooper of the blues-rock band, the Acme Boogie Co., and Margaret Potter, who, along with her husband Tom, opened the Upstage in the late '60s. It was at the Upstage where everyone from Bruce Springsteen on down cut their musical teeth.

According to Potter, S.O.A.P. is not merely a musician's organization. "We're talking about all performing artists. We want as large a membership as we can get. The more artists that join, the stronger we'll be and the greater impact we'll have."

S.O.A.P.'s executive committee has been meeting weekly throughout the summer. According to Whistler and Potter, the organization will work to:

- Keep the Shore's musical heritage healthy by publishing a newsletter or larger publication.
- Lobby Asbury Park officials to preserve music landmarks in the city.
- Act as a union to help raise standards of pay and working conditions in local clubs.
- Conduct workshops and seminars on topics such as business practices in the music industry and how to work with managers and agents.

Recently, S.O.A.P. contacted Carabetta Enterprises, the corporation behind Asbury Park's re-development, about assisting in the management and future planning of the city's two principal concert venues, Convention Hall and the Paramount Theatre, both located on the Asbury Park boardwalk.

"We've gotten an optimistic response from the Carabetta people," Potter said.

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Pony plans remain on hold

When it comes to the ultimate fate of the Stone Pony, no news is good news. That's precisely what Pony disc jockey Lee Mrowicki reports about the controversy surrounding the club and its link to re-development in Asbury Park.

"We're still open," Mrowicki said in a recent interview. "And as far as we know, we'll continue to remain open. Neither the city of Asbury Park, nor anyone from Carabetta Enterprises has informed us of any plans which will force us to move or shut down."

According to Mrowicki, the Stone Pony finds out what's happening with Asbury Park re-development plans like everyone else. "We read about them in the newspaper. There's been no official communication that we know of."

Rumors about the Stone Pony's demise have been swirling for more than two years. *Backstreets* wondered why no one seems to know anything certain about such a heated issue. So, to get to the root of whether the Pony will live or die, we decided to contact Carabetta Enterprises ourselves for an update from the corporation that holds the key to the club's existence.

After a few preliminary phone calls, I was told the man who could answer any questions regarding re-development and the future of the Stone Pony was Jason Sachs. His title: Director of Development.

I called Mr. Sachs. His secretary told me he was on vacation. I asked her when he would return to work. She didn't know. Well then, who would know. She didn't know. Who was taking his phone calls while he was on vacation? No one.

"If you'd like to leave a message though, I'll make sure that Mr. Sachs gets it," said the secretary.

"When would he get it?" I asked.

"I'm not sure," she answered.

Perhaps I had made a mistake. When you want real answers about a controversial issue, you go to the top. If anyone would know about Carabetta Enterprises' plans for the Stone Pony, Mr. Carabetta would.

An hour after my unsuccessful call to Jason Sachs, I called the same number and asked for Mr. Carabetta. A different secretary answered the phone. She told me Mr. Carabetta was at the sales office and that I should call there if I wanted to speak with him. She gave me the number.

When I asked for Mr. Carabetta I was told he wasn't in. "He usually comes in on Tuesdays," I was told. It was Wednesday. I asked the secretary at the sales office if, since I was fast approaching deadline for their article, there was anyone else in her office — or any Carabetta office — who could give me some Pony-related information.

"Oh yes," she said. "Carol McMullen can. I'll have Carol give you a call."

I asked if Ms. McMullen was in the office. Yes, I was told, but she was on another line. Could I stay on hold until she was finished with her call?

That wouldn't be a good idea, was the reply.

Why not?

"She could be busy with the other call for some time."

Oh.

So I waited for Carol McMullen to call me. And waited. And waited. No call. No info. No news. No kidding.

And so it goes. In the meantime, the music at the Stone Pony is better than ever. Why just the other night . . .

—Robert Santelli

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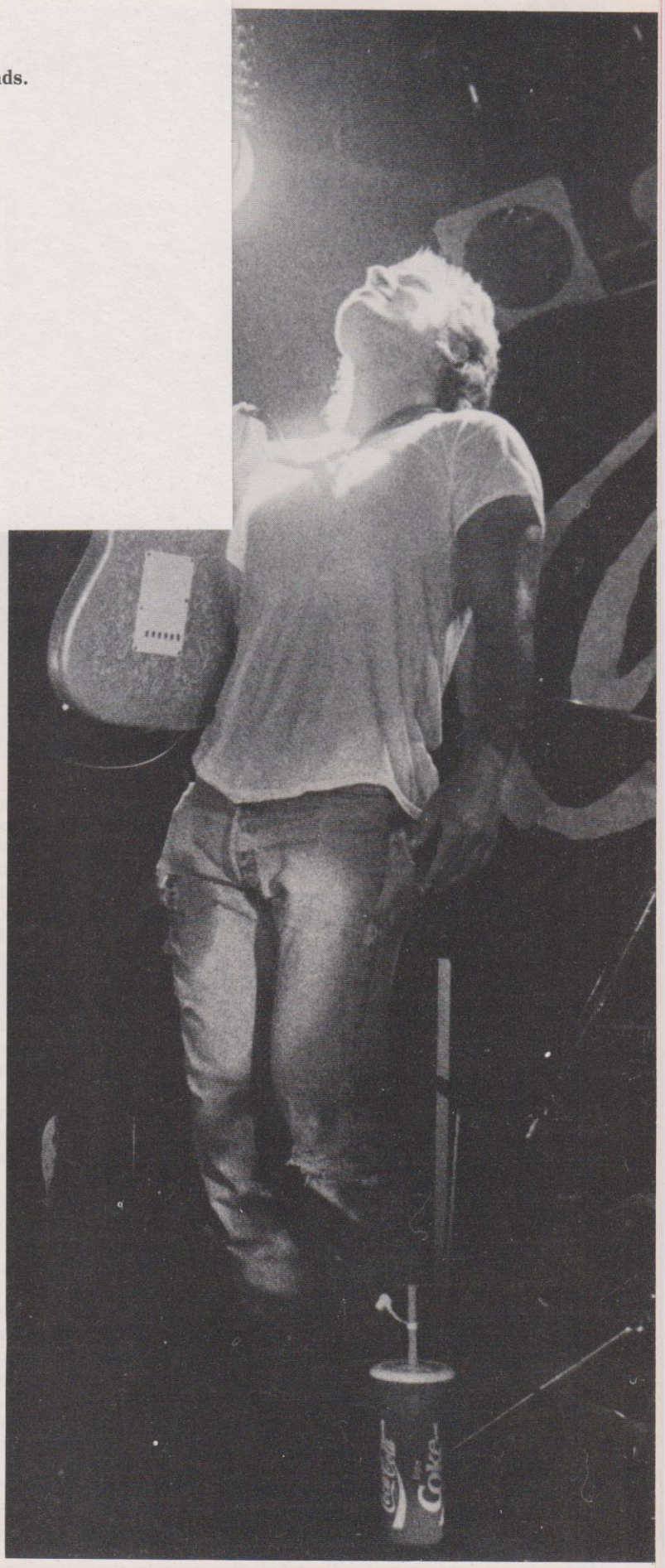


Bruce's first performance in Atlantic City since Steel Mill.

7/1/89 Asbury Park, N.J., Stone Pony
La Bamba and his Big Band are joined by Springsteen for the final encore of "Long Tall Sally."

7/3/89 Long Branch, N.J., Cafe Bar
Bruce joins Gary U.S. Bonds for the first time in many years for his longest set of the summer. This Little Girl/Angelyne/Bony Moronie/ Your Love/Dedication/New Orleans.

7/9/89 Asbury Park, N.J., Stone Pony
Bruce joins Cats for "Travelin' Band."

7/15/89 Asbury Park, N.J., T-Birds Cafe
Bruce guests with X-Men on "Little Sister" and "Gloria."

7/22/89 Seabright, N.J., McLoone's Rumrunner
Peter Hartung and the Remakes invite Bruce onstage for a four-song set that includes "Twist and Shout" and "Glory Days."

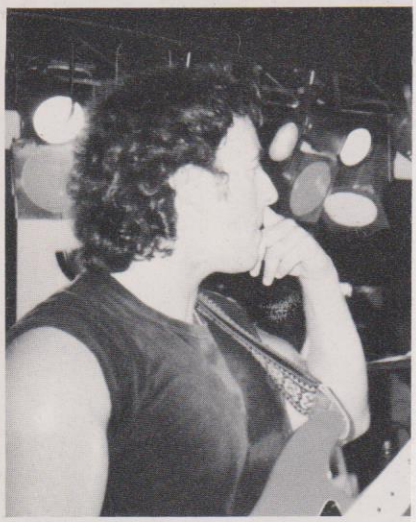
7/23/89 Asbury Park, N.J., Stone Pony
In a wild show, Bruce arrives early with Patti and other family members. After dancing with many in the crowd, Bruce grabs the microphone from Cats and finishes the vocal of "Old Time Rock 'n' Roll" from the middle of the dance floor. He eventually gets to the stage for a long and loose set that includes "Hound Dog," "From Small Things," "Under the Boardwalk," "Sweet Little Sixteen," "Glory Days" and an eleven-minute version of "Carol" that ended long after 2 a.m.

7/27/89 Neptune, N.J., Headliner
In another wild set, Bruce joins the Fabulous Greaseband for four songs. Long Tall Sally/Under the Boardwalk/Sweet Little Sixteen/ Glory Days.

8/2/89 Long Branch, N.J., Cheers
In a bar that holds barely over 100 people, Bruce joins Bobby Bandiera for "Willie and the Hand Jive."

8/11/89 Holmdel, N.J., Garden State Arts Center
Bruce and nearly all the members of the E Street Band join Ringo Starr and friends on stage. Bruce sings on: "Get Back," "Long Tall Sally," "Photograph" and "With a Little Help From My Friends."

8/16/89 Long Branch, N.J., Cheers
Bruce joins Bobby Bandiera during his regular Wednesday night stint for a 45-minute set. Highlights include "From Small Things" and "Keep a Knockin'."



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Branch, a club that might hold 100 people. On **August 2nd** Bruce joined Bobby Bandiera for "Willie and the Hand Jive."

Bruce's next performance was one weeks in the making. Nils and Clarence spent their summer as part of Ringo Starr's all-star band, and since the tour had hit the east coast, other E Streeters — notably Roy Bittan and Max Weinberg — had shown up and played with the band. So naturally, when the tour finally hit Jersey, in a show at the Garden State Arts Center in Holmdel on **August 11th**, the entire band, minus Danny, was present. Bruce hit the stage for four songs including "Get Back," "Photograph," "Long Tall Sally" and "With a Little Help From My Friends."

Just before our deadline, on **August 16th**, Bruce again joined Bobby Bandiera at Cheers in Long Branch for a strong 45-minute set, which included "From Small Things" and "Keep a Knockin'." Bandiera seems to have become Springsteen's favorite partner this summer and their sets together have been spirited.

There's no reason to think these wild summer nights have come to an end; the only roadblock would be a return trip to California. Though he has made surprise appearances there before, the venues out west just don't seem to inspire him like being home in New Jersey. So until he leaves, folks on the Shore will keep guessing when and where, while the rest of the country keeps counting the shows.

Special thanks to Bert Haughin and Stan Golds for their help in compiling this information. Also thanks to Jim Lewis, Debra L. Rothenberg, Steve Bumball, Billy Smith, Marty Venturo, Bernie Ranellone, Jacklyn Moore, Art Masgiochi, Cathy Bell, Robert Klausner, Danny McCue, Elliot Zucker, Bjorn Johansson, Tim Dixon, Diane-Lynn Patrick, Bob Mroczek, Marilyn and everyone else who filed a report.

Above: With Gary US Bonds 7/3/89. Left: Ending the show with La Bamba 7/1/89.